

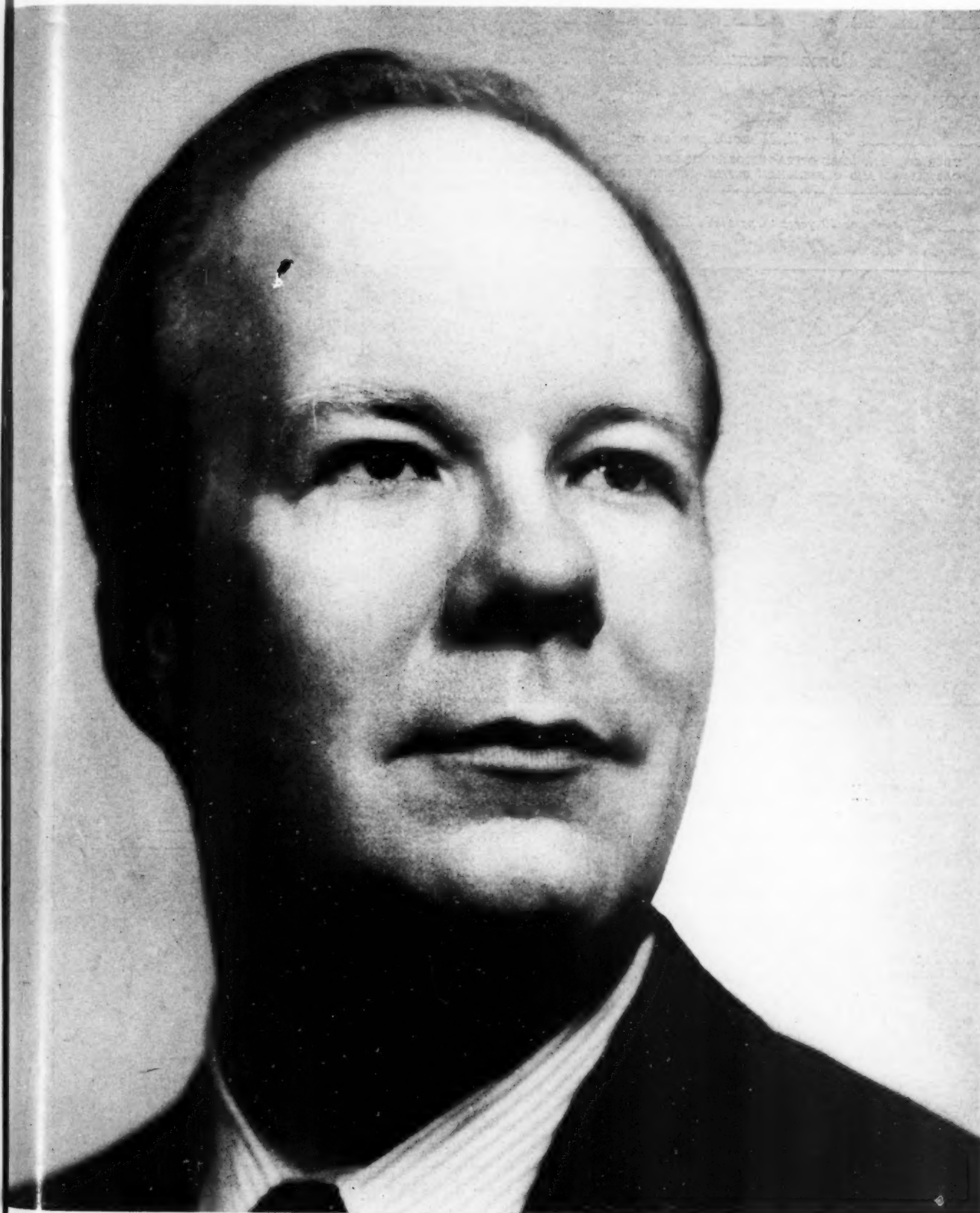
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Alban B

By

TIME already Not a contemporary ordinarily grown into idiom. But such intermoth orch terms, and intensity of is a style composition away. The ing. Amorphological the recent forms and one is sure posers that ther in the Wozzeck Yet the longs to t be made confidence peak in t forms, bu perience. condemn strait jack for there personal than that again, the far from seems to That through course, n pendous single no that not lary of E the music of naked have appr

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April 1

XUM



Alban Berg, drawn by B. F. Dolbin

By ARTHUR JACOBS

TIME recedes fast, and Wozzeck already belongs to a past age. Not that it has ceased to have a contemporary message; not that the ordinarily cultivated listener has now grown into ready acceptance of its idiom. But its style—incorporating such interrelated features as a mem-moth orchestra, gigantic formal patterns, and the pursuit of the maximum intensity of expressionistic utterance—is a style from which the trend of composition has since been moving away. The movement is not surprising. Among the many social and psychological factors that have favored the recent concentration on smaller forms and more intimate expression, one is surely the realization by composers that no work could go further in the direction of Wozzeck than Wozzeck itself has gone.

Yet the very fact that Wozzeck belongs to the past enables judgment to be made on it with some degree of confidence. It represents not only a peak in the organization of musical forms, but also a peak in musical experience. It gives the lie to those who condemn the twelve-tone system as a strait jacket, as something impersonal; for there could hardly be a more personal type of musical expression than that of Berg in Wozzeck. Yet, again, the idiom is not iconoclastic; far from rejecting past idioms, it seems to comprehend them.

That Mahler and Wagner show through the score of Wozzeck is, of course, not surprising. But that stupendous orchestral crescendo on the single note B, when Marie dies—is that not straight out of the vocabulary of Berlioz, with his insistence on the musical value of the sheer power of naked sound? Would not Debussy have appreciated the whole-tone subtle-

ties, and the trumpets ("as from far off") piercing the haze of strings and wind, in the passage before Marie leans out of the window to speak to Wozzeck? Even Berg's pattern of atonality itself has room for tonal episodes. There are not only isolated diatonic chords, like the famous chord of C major when Wozzeck presents his earnings to Marie—the subject of a particularly fatuous remark by some commentator, to the effect that C major, as the commonest of common chords, symbolizes money in all its sordidness. More considerable are such extended passages as the orchestral interlude before the final scene, which is as surely in D minor as any piece ever was. Wozzeck is indeed full of variety of expression: its use of three kinds of vocal utterance—normal singing, Sprechstimme, and normal speech—is only one example of this.

The work is a masterpiece; and a critic could compliment Dimitri Mitropoulos no more highly than by saying that he made it sound so. He seemed to approach the work with almost devotional reverence. Most of the audience responded to his mood, but at the performance on April 13 a few left after the second act with considerable accompanying noise. At this the conductor turned around, let his hands fall in exasperation against his sides, and said: "Ladies and gentlemen: it is not in your programs that there is an intermission. You spoil all the atmosphere." The only intermission was between the first and second acts. At the end the audience, showing every sign of being deeply moved, called and recalled the conductor to the platform. He had given this phenomenally complex work without a score; and, what is more, he dispensed with a score at rehearsals also. At rehearsal, further, he would where necessary stop the orchestra and call out from memory the number of the particular measure at which he wanted to resume. No conductor, to this reviewer's knowledge, has even paralleled this feat of memorization.

The soloists, coached by Hermann Weigert, maintained an impressively high level. The only one of them whose style seemed mistaken was Joseph Mordino as the captain (he also sang the minor roles of an Idiot and a Soldier). The Captain's part is written for normal singing, but Mr. Mordino sounded the pitches of the notes only approximately and momentarily. It was a consistent style, and one that conveyed admirably the hysterical nature of the character; but it was not the style intended by Berg, being nearer Sprechstimme (which does not occur in this role). The part of the Doctor was sung finely, as to both musical quality and characterization, by Ralph Herbert. As the Drum Major, a part for which Berg prescribes a heldentenor, Frederick Jagel would have gained from a musically more dominating voice, but he summoned enough dramatic force to make his portrayal credible and impressive. David Lloyd's Andres was excellent, with a fine ringing high C and an accomplished understanding of the stylistic idiom.

The chief male honors, however, went to the protagonist of the drama.

(Continued on page 16)

Mitropoulos Conducts Concert

Performance of Alban Berg's Wozzeck

By ROBERT SABIN

THOSE who believe in music as a living force in civilization owe Dimitri Mitropoulos a heavy debt of gratitude for his masterly interpretation of Alban Berg's Wozzeck at the New York Philharmonic-Symphony concerts on April 12, 13, and 15. Every one who heard it could get at the heart of the work, for Mr. Mitropoulos had absorbed every fibre of it. He conducted both the rehearsals and the performances without score, and he knew every note in the instrumental and vocal parts, measure by measure. The orchestra played superbly, giving of its best. Since I discussed the opera at length in an article in the April 1 issue of MUSICAL AMERICA, including Fritz Mahler's exhaustive analysis of the score, I shall concentrate on the performance here. Suffice it to say that Wozzeck is still contemporary in every sense of the word, although Berg completed it in 1921. It is one of the few indisputable masterpieces of our era.

Of the singers Mr. Harrell bore the major burden and gave the most completely accurate performance. All of them sang with comprehension and eloquence, but Mr. Harrell achieved almost all of the notes of his role without a slip, a well-nigh miraculous feat. Dramatically, too, he made the half-crazed yet sympathetic Wozzeck come to life. His interpretation of the drowning scene was unforgettably poignant. Miss Farrell was deeply moving as Marie, especially in Act III, Scene 1, where she reads the story of Mary Magdalen in the Bible. She was not invariably sure of her pitches, but as a whole her singing was an impressive demonstration of musicianship. Joseph Mordino, as the hysterical Captain, was extraordinarily vivid. He sometimes used Sprechstimme where he was supposed to sing, yet he conveyed the emotional significance of his role even when he was not wholly accurate. He made much of the sinister episode

Wozzeck, Opera in Three Acts and Fifteen Scenes, by Alban Berg. Libretto from the drama of Georg Buchner. New York Philharmonic-Symphony. Dimitri Mitropoulos, conductor. Chorus of The Schola Cantorum, Hugh Ross, director. Members of High School of Music and Art Chorus. Carnegie Hall, April 12, 13, and 15.

THE CAST

Wozzeck	.....Mack Harrell
Drum Major	.....Frederick Jagel
Andres	.....David Lloyd
Captain	.....Joseph Mordino
Doctor	.....Ralph Herbert
First Artisan	.....Adolph Anderson
Second Artisan	.....Hubert Norville
Marie	.....Eileen Farrell
Margret	.....Edwina Eustis
Marie's Child	.....Bess Ann Herdt
A Soldier	.....Joseph Mordino
An Idiot	.....Joseph Mordino

in which the idiot sets Wozzeck's mind upon blood.

David Lloyd sang the extremely difficult role of Andres capably, taking the high B and C in Act II, Scene 4, where his voice soars over the chorus, bravely and brilliantly. Ralph Herbert was completely at home in his role, albeit he was better dramatically than vocally in some passages. One of the most effective members of the cast was Edwina Eustis, who had sung the same role, Margret, in the performances under Leopold Stokowski in 1931. She made the scene with Marie in Act I completely lifelike. And her singing of the terrifying phrase in Act III, Scene 3, "Aber was hast Du an der Hand?" was grippingly colored, like her outcry of disgust seventeen bars later, "Puh! Puh! da stinkt's nach Menschenblut!"

Adolph Anderson and Hubert Norville projected well the maudlin, but still meaningful, lines of the artisans. The chorus of sleeping soldiers, with its eerie harmonies and sonorities, was successfully brought off, and the children at the end, with Bess Ann Herdt's solo, sang well.

These performances were sold out, and at the first one Mr. Mitropoulos was recalled a dozen times. Wozzeck certainly deserves a place in the repertoire of one of our leading opera houses. It is great music and great theatre.



The conductor and three of the singers who participated in the concert performances by the New York Philharmonic-Symphony of Alban Berg's Wozzeck: Dimitri Mitropoulos, Eileen Farrell, Mack Harrell, and David Lloyd

Mahler's Wozzeck Charts Made with Berg's Help

THE three charts analyzing Wozzeck, which appeared in connection with Robert Sabin's article on the opera in the last issue, were made by Fritz Mahler when he was a pupil of Alban Berg during four years of the composer's work on Wozzeck. Mr. Mahler compiled the charts under the composer's supervision and with his approval. Credit for his work was inadvertently omitted from the captions on the charts. Mr. Mahler is at present conductor of the Erie Philharmonic, and will conduct this summer in Paris (the Mahler Symphony No. 1 with the Radio Diffusion Francaise), the radio orchestras in Copenhagen and Stockholm, and the University of Helsinki Orchestra. At the latter concerts he will play music by Copland and Barber.

A British Music Critic in New York-II

By ARTHUR JACOBS

Little Orchestra

Until the editor of *MUSICAL AMERICA* suggested that I attend the April 2 concert of the Little Orchestra Society, I had never heard of Erica Morini. What puzzles me now is why she is not as well known in Europe as several other violinists born or resident in the United States. I have never encountered truer musical distinction than she exhibited in this performance of Spohr's Violin Concerto No. 9, in D minor. To look at her is in itself a study. She is not one of those violinists who would seem to have been devil-dancers in a previous incarnation. She made only the slightest changes in the position of her body and in the angle at which she held her instrument. Yet she produced at will the subtlest or the boldest gradations of volume, tone-quality, and accent. She seemed, further, to have gotten the proper measure of this concerto: she neither exaggerated its passion to the point of embarrassing the listener, nor on the contrary did she attempt to tame it down until it became merely decorous. The piece itself is agreeable, unsurprising, and tasteful. Despite W. S. Gilbert, who in the Mikado's song coupled "Spohr and Beethoven," its nearest relative in the present-day standard repertory of violin concertos is Mendelssohn's. Spohr himself, a virtuoso exponent of his own violin works, may well have chosen to play the finale of this concerto faster than did Miss Morini. But her performance called otherwise for no criticism; it had everything needful, from a fine cantabile line to a technique that permitted the most accomplished and unfussed double-stopping.

Thomas Scherman, musical director of the Little Orchestra, did a service in reviving this work, and also in introducing to New York J. W. A. Stamitz's Clarinet Concerto in B flat, which is thought to be the earliest concerto for the instrument. Like Mozart's, it is in three-movement form, with a slow middle movement in the subdominant key. As Londoners already know from the performances given by the clarinetist Frederick Thurston, it is an engaging if slight work in *galant* style. Wallace Shapiro, the soloist on this occasion, played skillfully, although without any particular refinement of phrasing and with, at times, a slight unevenness of breath-control. Mr. Scherman, who himself supplied the soloist's cadenzas, displayed in his conducting an over-heavy conception of the nature of the music.

The program began with Reger's Serenade in G, Op. 95. Its principal feature is the simultaneous use of two groups of strings, one playing with mutes and the other without. The resultant tone-color tended to become monotonous after a time, despite such occasionally attractive features as the ending of the second movement with a single high B on a solo flute. The timpani were sometimes too loud, and the performance lacked dynamic variety.

After the performance of David Diamond's Music for Shakespeare's Romeo and Juliet, the composer rose from his seat in the audience to acknowledge the applause. One would like to believe that Mr. Scherman, as the dedicatee of this work, gave it an authentic performance, but such a belief does not survive a perusal of the

score. The balance at the opening of the work was such as to deprive the higher orchestral tones of full audibility. At the end of the Balcony Scene music the glockenspiel was persistently too loud. Neither in volume nor in speed were the dynamic indications of the composer observed in the final movement (The Death of Romeo and Juliet). Missing, especially, was the climax that should be reached at Figure 90 and the hush that should fall on the music when the strings creep in muted after Figure 105.

The idiom of this composition is remarkably diatonic; several times there is not an accidental in the score for whole pages together. Yet the result does not suggest either archaism or aridity, for the music has a warm and characteristically modern flavor of its own. Its emotional message is direct and convincing; and although its scoring is somewhat thick it is an altogether effective piece. It was a pity that this performance, although testifying to Mr. Scherman's enterprising spirit and to the high musicianship of some of his players, lacked the depth and flexibility to make the music as moving as it might doubtless become.

Fledermaus

Part champagne, part corn. Certainly the sumptuous settings and costumes, the stylish singing, and the assured characterizations imparted their proper quota of fizz to Johann Strauss's operetta; but Garson Kanin, responsible for both the spoken dialogue and the stage direction, has expressed himself in a style of humor that makes Abbott and Costello seem almost subtle by comparison. The performance of April 5 had Patrice Munsel as Adele, Regina Resnik as Rosalinda, Eugene Conley as Alfred, Charles Kullman as Eisenstein, and John Brownlee as Falke.

Miss Munsel was as captivating as her reputation had predicted. The role itself is, of course, wonderfully sympathetic. Like Cinderella, like the central figure of Gray's Elegy, Adele is a figure with whom anyone who feels that society undervalues his true worth—and who does not?—can readily identify himself. She is not, in our eyes, just a girl on a spree; as the chambermaid who makes a social conquest at a ball, she suggests that, given a chance, we are all as good as our betters. Miss Munsel's portrayal, poised nicely between the over-staid and the over-skittish, was enhanced by high vocal accomplishment, with warm, appealing tones right up to high D.

Miss Resnik was no less successful, especially in Act I (the testing-ground for any Rosalinda), when she conveyed Rosalinda's charming indecision and pliancy in the face of her husband's impending departure for jail. She was admirably cast to contrast with and to complement Miss Munsel. The male principals, aided by Hugh Thompson as Frank, equally did justice to their parts. Jarmila Novotna contributed a most agreeable Prince Orlofsky, played in traditional style, with monocle and long cigarette-holder.

Mr. Kanin freely and properly stylized the movement and grouping of his characters. While singing together in Act I, Alfred, Rosalinda, and Eisenstein executed precise and

formal changes of mutual position, like ballet-dancers; and when the curtain rose on Act II, nearly all the company came forward and lined up in front of the footlights, facing the audience, to sing the opening chorus. But Mr. Kanin's careful and experienced stagecraft did not show in the latitude he allowed to Jack Gilford in the non-singing role of Frosch, the jailer. Frosch slips on the stairs and slides all the way down on his backside: fine! But by the time he has performed this ritual three times—and has also made the journey once on his stomach—the procedure begins to pall. Again, when Alfred, in the cells off-stage, decides to kill time by exercising his voice in *La donna è mobile*, Frosch is permitted to mime him, mouthing the words, not for a few measures but right up to the end of the aria. It is only fair to record that such tiresome and hoary gags appeared to tickle enormously the risible sensibilities of the audience; so, equally, did Mr. Kanin's dialogue, which is of the following order:

"Don't get fresh, Frosch!"

"My watch!"

"You should have watched it."

One sympathizes, though, with the Metropolitan audience; having to sit in dumb incomprehension through most comic operas, because the jokes are wrapped up in foreign languages, people are no doubt pleased to be able to know at least what is *meant* to be funny (even if it is not, in fact, so funny by the standards of the legitimate theatre).

The lyrics are the work of Howard Dietz, and answer the requirements of both singing and sense. Many of the tunes require rapid articulation of syllables, and the volume of a singer's voice must inevitably be restricted under such circumstances. Tibor Kozma, who conducted, apparently forgot this occasionally, and allowed the orchestra to overpower the voices. Nor did he bring out the full sparkle and rhythmic impulse in Strauss's Acceleration Waltz, used as a ballet in this presentation. The evening testified, however, to the continuing vitality and charm of Strauss's music, and to the claims of operetta to the attention of first-class performers and serious lovers of music.

Boston Symphony

Orchestras, like soloists, have their off-days; and to attempt a general judgment of the Boston Symphony after having heard only its concert on April 6 would be both improper and foolish. Honesty demands, nevertheless, that I report the disappointment I felt on emerging from the orchestra's own Symphony Hall. The performances were reasonably good, but they did not live up to the august reputations of Serge Koussevitzky (whose mark might be expected to lie on the orchestra for some time yet); of Charles Munch, the present conductor; or of the players themselves. Both the Philadelphia Orchestra and the New York Philharmonic-Symphony impressed on first impact both by the sheer éclat of their sound and by the balance between and within sections; the Boston Symphony did not. The woodwind playing in particular appeared to lack finesse, body, and animation; it is to be hoped that

the woodwinds' tone-quality represented the unfortunate accident of an afternoon rather than the deliberate musical preference of Mr. Munch. The horn playing was likewise not always secure, and the orchestra's first trumpeter, playing the solo in Aaron Copland's Quiet City, did not show all the ease of style that the part demands.

The Copland work, a somewhat tame specimen of its composer's art, opened the program. Then Samuel Barber, relieving Mr. Munch on the podium, conducted his Second Symphony, in its 1947 revision—the first performance by this orchestra of the revised version. Mr. Barber conducted with aplomb and without any undue display of podium acrobatics; he had the orchestra under true command, but failed to eliminate straggling among the violins in the slow ending of the first movement.

As revised, the symphony no longer carries its former programmatic connotation, and the use of a specially-made "tone generator" instrument is no longer required in the score. The only unusual feature of the present instrumentation is a piano, and the reason for its presence is not always clear. Why, for instance, thicken with piano tone the reposeful theme for divided lower strings that opens the slow movement? The symphony is in that neo-romantic style which makes Barber more readily comprehensible to conventionally-educated European musicians than are many other American composers. This is music that it seems appropriate to describe in terms of rhetoric—statement and counter-statement, question and answer, repetition and summarization. Like such European works as Vaughan Williams' Sixth Symphony, it harnesses modern discords to basically nineteenth-century modes of construction. Barber's symphony is in F sharp minor, although not so entitled. There are sections that employ tonal ambiguity, but these serve only to emphasize the essential tonal feeling of the whole work. The music has solidity, variety, and occasional eloquence; but however skillfully Barber illuminates the traditional symphonic terrain the hearer is left wondering whether this terrain has not already had enough, or more than its share of, exploitation.

After intermission, Clifford Curzon, the British pianist, made his Boston debut, playing Beethoven's Emperor Concerto with the care and sensibility for which he is known. But the piano provided did little credit to its illustrious maker. It was not merely out of tune; its tone was so thin and puny in the treble as to be entirely inadequate for the occasion—particularly for Mr. Curzon, a forceful player. Bostonians can have gained only a partial idea of the combination of power and poetry of which he is capable in such a work as this.

Il Barbiere di Siviglia

Il Barbiere di Siviglia received an agreeable, straightforward performance at the Metropolitan in a matinee presentation on April 7. Eugene Conley sang Almaviva; Salvatore Baccaloni, Dr. Bartolo; Lily Pons, Rosina; Cesare Siepi, Don Basilio; and Jean Madeira, Berta. Robert Merrill failed to make his scheduled appearance as Figaro—a defection that touched off

(Continued on page 8)

Ballet Theatre Brings New Dances and Dancers

TWO arresting dance personalities were introduced to the United States when Jean Babilée and Nathalie Philippart, who is his wife, performed *Le Jeune Homme et la Mort* at the opening night of Ballet Theatre's spring season, at the Metropolitan Opera House on April 9. The ballet itself, a creation of Jean Cocteau with the choreographic co-operation of Roland Petit, is no more than a vehicle, but the two young French dancers make it tremendously effective. The other premiere of the evening was William Dollar's *Concerto*, set to Chopin's *Piano Concerto No. 2* in F minor, with scenery and costumes by Robert Davison, a new version of a ballet that Mr. Dollar has worked on for many years and produced in two previous forms. Alicia Alonso, Igor Youskevitch, and Norma Vance had the leading roles. The evening opened with *Swan Lake*, with Mary Ellen Moylan and Mr. Youskevitch as Odette and Prince Siegfried; and it closed with *Agnes de Mille's Rodeo*, with Robert Pagant as The Head Wrangler, John Kriza as The Champion Roper, Jenny Workman as The Cowgirl, and Charlyne Baker as The Ranch Owner's Daughter.

Le Jeune Homme et la Mort, like many of Mr. Petit's other ballets, is a free fantasy in which elements of traditional ballet technique are mingled helter-skelter with contemporary idioms, pantomime and anything else that comes into the choreographer's head. One of its most exciting passages is a battle in Apache style, which uses *savate*, French foot-boxing, ingeniously. Cocteau's libretto concerns a lad in a Paris garret, fascinated by a girl who rouses him to a frenzy of desire and then spurns him. Realizing that she has escaped, he hangs himself in despair. The girl returns, revealing herself as Death, summons the young man from the gibbet and removes the death mask from her face, placing it on his. The scene changes to the rooftops of Paris, and she leads him away. The ballet is set to Bach's *Passacaglia and Fugue in C minor*, in the Respighi orchestration. George Wakhevitch designed the original décor, which was not used on this occasion, but whoever created the set (the program gave no credit) captured the atmosphere of the piece admirably.

The choreography of *Le Jeune Homme et la Mort* is so chaotic that one could not tell how the dancers would be in classic roles. But both Mr. Babilée and Miss Philippart are superb in this ballet; they dance with savage intensity, superb physical control, and dramatic magnetism. Mr. Babilée has a panther-like sinuosity of movement; he throws off sparks every moment he is on stage. His leaps, his beats and turns are not only technically breathtaking but accented with passion. Nothing was more remarkable than the feeling of almost unbearable emotional tension that he projected at the beginning, as he lay on the bed with his feet up against the wall, before he began to dance. Miss Philippart was equally virtuosic, and she had a passage of *bourrées* at one point that were as sharp and quick as the cut of a rapier. Even Mr. Babilée's table-jumping and chair-throwing, which could have been ridiculous, were effective, because of the conviction with which he per-

formed them. It was a bad mistake to set this work to Bach's *Passacaglia and Fugue*, which clashes with the choreography in structural outline, style, and mood. Mr. Petit could have obtained an excellent contemporary French score for this ballet, just as he did for *La Croqueuse de Diamants*. But the sheer vitality of the dancing and acting conquers all obstacles. Both artists enjoyed a triumph, to which Mr. Babilée responded with a series of extra leaps as he returned for his bows.

Mr. Dollar's *Chopin* ballet has been tiresome and sentimental in all its versions, and he might well shelve it and go on with fresher things like his *The Duel*. Its particular brand of academic choreography is impossibly dated, and the movement bears little relationship to the rhythms and dynamics of the music. Miss Alonso and Mr. Youskevitch were wasted in it. Robert Davison's set would do very well for the cover of a box of chocolate creams, but it is scarcely helpful to the ballet, nor are his costumes, especially those for the men, becoming.

Miss Moylan was too nervous to do herself justice in *Swan Lake*, so that most of the warmth and humanity of her Odette was lost. Principally to blame was Alexander Smallens, the conductor, who tore through the score like a bull in a china shop. His tempos were almost all either too fast or too slow, and he paid little heed to the dancers. Mr. Smallens, too, seemed to have a bad case of opening-night nerves. Mr. Youskevitch was in good, if not his best, form as Prince Siegfried. The *Rodeo* performance was rather routine. *Agnes de Mille* could make a sizable cut in this ballet to its advantage. It is too long for its story and material. The audience gave the company a rousing welcome. Despite the fact that Ballet Theatre was not at its best, this was a rewarding evening of sharply contrasted theatre pieces.

—ROBERT SABIN

Billy the Kid, April 10

Ballet Theatre opened its second bill with Dimitri Romanoff's restaging of Bronislava Nijinska's version of the oldest ballet now being given, *La Fille Mal Gardée*. In spite of some fleetingly pretty or amusing passages, it is a tedious work, seemingly endless, without any style whatsoever, either as a period piece or a contemporary stylization. Alicia Alonso danced and mimed the title role with an easy vivaciousness.

Eugene Loring's *Billy the Kid*, which followed, remains a viable work, although its performance on this occasion was routine and broad in style. John Kriza's still powerful characterization of the outlaw lacked the swift tautness of movement it once had. Kelly Brown took the part of Pat Garrett for the first time, dancing it securely but projecting little personality. Mr. Godkin was Alias and Ruth Ann Koesun the Mother and Sweetheart.

To complete the program the two novelties of the opening night were repeated—Roland Petit's *Le Jeune Homme et la Mort*, with Jean Babilée and Nathalie Philippart dancing it as excitingly as before, and William Dollar's *Concerto*, with Mary Ellen Moylan, Norma Vance, and Mr.



Jean Babilée and Nathalie Philippart in the final sequence of *Le Jeune Homme et la Mort*, with Ballet Theatre at the Metropolitan

Youskevitch in the leading roles. Miss Moylan, new to her part, made a graceful and affecting figure insofar as the bland choreography allowed her.

Joseph Levine conducted for *La Fille Mal Gardée*, Alexander Smallens for everything else. Nicolas Kopeikine was the piano soloist in *Concerto*.

—R. E.

Thief Who Loved a Ghost, April 11

The second novelty of the Ballet Theatre season was not a ballet at all, but, the program said, an "entertainment." *The Thief Who Loved a Ghost*, with choreography by Herbert Ross and décor by John Ward, is a slapstick tale of a jewel thief who hides in the home of two superannuated ballerinas and their niece-pupil. The niece is taught to play ghost in order to get rid of the thief and relieve him of his loot. Niece foreseeably falls in love with thief, and they go away on a bicycle. The score is music by Weber, orchestrated and arranged by Hershey Kay.

The whole thing is presented as a fantastic caricature, but it never quite comes off, largely because Ross seems never to have decided just what the point is or how to make it. Seeing it once was mildly amusing, but this reviewer, for one, has no desire to see it again—except possibly to take one more look at a wonderful bit of music-hall routine by Lucia Chase, John Kriza, Ruth Ann Koesun, and Ilona Murai had the other major roles.

The evening began with Balanchine's *Theme and Variations*, with Igor Youskevitch and Alicia Alonso dancing beautifully and the corps de ballet dancing passably, and ended with a somewhat plodding *Gala Performance*. Far and away the high point of the program was the highly-charged performance by Jean Babilée and Nathalie Philippart of *Le Jeune Homme et la Mort*. Joseph Levine conducted *Theme and Variations*, after which Alexander Smallens took over.

—J. H., JR.

Giselle, April 12

The return after a three-year absence of Alicia Alonso's *Giselle* was a matter for particular rejoicing. Miss Alonso was flawless in every respect. Seldom does one see classic dancing of such purity, line, balance, and smoothness. There was not an angular move in the dancer's whole

performance, and the seemingly effortless floating quality that distinguished her every departure from and return to the ground was a physical miracle, as well as an exciting aesthetic experience. She made the simple emotions of the demented girl really believable. The brilliance of Miss Alonso's solos in the second act was equally remarkable.

Igor Youskevitch was a brilliant Albrecht, a full partner to Miss Alonso in style, command of technique, control and flashing movement, and Mary Ellen Moylan was a graceful Myrtha.

Others in the cast included Dimitri Romanoff, as Hilarion; Paula Lloyd, as the mother; Edward Caton, as the Duke; Norma Vance, as Bathilde; and Michael Lland, as Wilfred. Alexander Smallens conducted this and the final ballet, Robbins' *Interplay*, which was danced stylishly by John Kriza, Paul Godkin, and Miss Lloyd in the principal parts. The evening began with John Taras' *Designs with Strings*, which remains, as far as this observer could see for late-comers trooping down the aisle, a cameo-like set of charming patterns. Joseph Levine conducted the Tchaikovsky music.

—Q. E.

Demoiselles de la Nuit, April 13

Roland Petit's *Les Demoiselles de la Nuit*, a ballet from a scenario by Jean Anouilh, with a score by Jean Françaix, and costumes and décor by Leonor Fini, had its American premiere on April 13, with Colette Marchand and John Kriza in the leading roles. Mr. Petit had originally planned to include the work in the repertoire of Les Ballets de Paris here, but found it impracticable to do so. Ballet Theatre made a wise move in taking it over, for it is a stronger composition than *Le Jeune Homme et la Mort*. The other ballets of the evening were *Les Sylphides*, the *Black Swan pas de deux*, and *Les Patineurs*.

Les Demoiselles de la Nuit is another brilliant pastiche, of the sort which Mr. Petit fashions supremely well. The story is fantastic and slyly allegorical. A young musician comes to play for a wedding. He finds himself in the villa of a baron, who is actually a cat. All of the women are also cats, but the baron's bride-to-be, Agatha, a white kitten, dreams of

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British Music Critic

(Continued from page 6)

his dismissal from the Metropolitan by Rudolf Bing—and was replaced by Frank Guerrera.

To a British visitor it seems odd that Désiré Deffrère's stage direction of this opera has been criticized for giving way to too much clowning. The current London production, directed by Tyrone Guthrie at Sadler's Wells, contains a dozen times as much slapstick, and descends to such tricks as pulling a chair away from under someone who is about to sit down. By comparison, Mr. Deffrère is moderate. He does not even exploit to the full the comic possibilities of the two servants—Rossini makes provision for Berta to sneeze and Ambrogio to yawn. It was in matters other than comedy that Mr. Deffrère sometimes seemed to lack perception. It is quite out of character for Almaviva, even when disguised as Don Alonzo, to hide behind Rosina's skirts in order to avoid being seen by Don Basilio. In my view, the director should not let Berta fall on Bartolo's neck at the final curtain, nor should he allow Almaviva and Rosina to seize the obvious opportunities for flirtation during the long ensemble that brings Act I (or Act II when a three-act division is employed, as here) to an end.

Miss Pons's Rosina combined a girlish liveliness with a prima donna's conviction that the opera exists for her benefit. It would not do, of course, for her to be ready on stage at the rising of the curtain on her first scene. She must trip in prettily, making a good old-fashioned entrance, before launching into *Una voce poco fa*—transposed, presumably to no one's surprise, from E to F. During her floriture, which were tastefully chosen, she would sometimes cock her head to one side a little, as though to aim more surely at the production of those high Ds and Es. In the lesson scene Miss Pons was billed on the program to sing variations on Mozart's *Ah, vous dirai-je, maman*, but instead she resurrected *Lo, Hear the Gentle Lark*—"in inglese," as she conscientiously explained in advance to Dr. Bartolo. Adelina Patti, it will be remembered, was known to fill in with Home, Sweet Home (by the same composer, Sir Henry Bishop) at this point; but surely the cultivated taste of today demands that the choice of song be such as Rosina might really have sung. It should not be beyond the wit of Miss Pons to find such a song, nor beyond the power of the Metropolitan to insist on its being sung. As for the tootlings of Bishop's lark, Miss Pons delivered them with a superfluity of aspirates, and the flutist who played the obbligato was not always in step with her. Generally, however, Miss Pons's singing had both the brilliance and the warmth required for Rosina's music, though she displayed an irritating trick of giving a little gasp at the beginning of her phrases.

Mr. Conley's Almaviva was at first not loud enough to be heard properly towards the back of the theatre, and his characterization was somewhat colorless compared to that of the rest of the company; but his singing did yield many stylish and agreeable moments. To Bartolo, who really should be played as a crabbed, dry and suspicious old man, Mr. Baccaloni gave almost the portly figure and good-humored roguery of Falstaff; his singing, although always musically accomplished, suffered somewhat from this fault of characterization. Mr. Siepi's

Basilio and Mr. Guarrera's Figaro were delightful. Alberto Erede conducted satisfactorily; one cannot perhaps lay at his door the unfortunate omission of the scene in which Rosina, confronted by the apparent perfidy of Lindor, consents to marry her guardian. This omission, although entailing musically only the loss of some not over-interesting recitative, is dramatically unsatisfactory because it leaves unexplained the curious fact that the notary chooses midnight as a suitable hour to make a personal call on his client.

Composers' Forum

The Composers' Forum devoted its session of April 7 to vocal music by H. S. Schimmerling and Montague Cantor. The program attracted about a hundred people to the McMillin Theatre of Columbia University—a larger audience than generally attends the equivalent London series, organized by the Committee for Promotion of New Music. After the performance, the two composers were introduced by the moderator, Philip James, and answered questions submitted by the audience.

Mr. Schimmerling was himself at the piano for the performance of his solo songs, sung by Myron Sands (an admirable baritone) and Louise von Zemlinsky. These comprised original songs with German and English texts, and folk-song settings in various Slavonic languages. The folk-song arrangements were admirable, with lively accompaniments that were harmonically neither dull nor obtrusive. The original compositions, in which the composer showed a fondness for ostinato figures, were less successful; the musical utterance was not striking either for its own sake or for the quality of its response to English words. Schimmerling's part of the concert ended with a performance of his Sacred Suite, for women's voices, sung by a section of the Schola Cantorum directed by Hugh Ross. The last of its three movements, which has a text from the book of Jeremiah, introduced a baritone soloist (Jerome Sacks) whose function was partly to sing, partly to speak—a differentiation for which the total musical effect offered no apparent justification. There was an occasional eloquence in the contrast between the piano (played by Estelle Best) and the chorus, but the work as a whole misfired.

Mr. Cantor contributed something much more positive. He is that rare thing, a song writer of fresh and original talent. He has been fortunate enough to find a contemporary poet, Hamilton Williams, whose work makes particular appeal to him, and who was present at this concert. Mr. Cantor is audacious; he does not shirk the use of simple chords in apparently simple relationships, when such will supply an effective musical structure for the setting of a poem. Two songs with words by Mr. Williams (*Oh, Dear Hours Tarry and Love Song*) and one setting of James Joyce (*The Noise of Waters*) showed particularly the composer's gift for creating a distinctive atmosphere and a convincing musical form. Sofia Levine, Mary Humphries, and Helen Lightner sang his songs, with Hugh Ross at the piano. Three choral works displayed Cantor's gifts to markedly less advantage, and not only because of the uncertain intonation of the singers from the Schola Cantorum. One of the works is a four-movement suite

for women's voices to the single word *Hallelujah*—which could only be either a tour de force or null and void, and it is not a tour de force.

The forum period found the composers not only ready to talk to the audience but capable of doing it interestingly. They answered questions on their origins, on their successes and ambitions, and even on their techniques and on such general problems as the economic problems of musicians today. In the similar London series referred to above, discussion centers on the music itself, not the composer, who usually takes no part except in a final and optional reply to the discussion; and, knowing how tongue-tied some of our younger British composers are in public, I greatly admired the fluency and coherence with which Mr. Schimmerling and Mr. Cantor answered points both friendly and critical. Such institutions as the Composers' Forum, through which well-known musicians make it their business to encourage the still unestablished composers, may mean more to a city's genuinely creative musical life than half a dozen safe, conventional programs in a well-filled concert hall.

Philharmonic-Symphony

The New York Philharmonic-Symphony's program at Carnegie Hall on April 8 with Dimitri Mitropoulos as conductor, ranged from Mendelssohn's Scotch Symphony to Norman Dello Joio's New York Profiles. The symphony was dedicated to Queen Victoria, but Queen Victoria's countrymen now hear it rarely, and this reviewer therefore found the experience refreshing as well as pleasant. Mr. Mitropoulos evoked both the warmth and the liveliness of the music, and a false entry among the violins in the finale was almost the only disagreeable feature in the orchestra's playing.

Dello Joio's piece, new to New York, was commissioned by the Musical Arts Society of La Jolla, Calif.; and the conductor of this society, Nikolai Sokoloff, introduced the piece to London some months ago. The work's four movements are *The Cloisters*; *The Park*; *The Tomb* (meaning Grant's Tomb); and *Little Italy*. The music is couched in a readily comprehensible idiom; it is strongly tonal, and lucidly scored. The composer tosses his themes around from one section of the orchestra to another, in the fashion of the romantic tone-poets, and indulges in a similarly romantic use of musical quotation. The Gregorian tone *Ite Missa Est* is introduced in the first movement and returns in the last; *The Tomb* closes with a reference to the *Battle Hymn of the Republic*; and *The Park*, intending to capture the spirit of children at play, surely quotes (although the program-note failed to mention it) the children's song *London Bridge Is Falling Down*. The piece is pleasant, but hardly more; neither the themes themselves nor the composer's treatment of them carry any particular cogency. The last movement, in tarantella-like rhythm, turned out to be too disjointed to produce the effect of mounting excitement that was obviously intended. No blame for this attaches to Mr. Mitropoulos, who gave the whole piece a full-blooded interpretation that must have delighted the composer—who was present, and who acknowledged from the platform the audience's cordial reception.

The concert began with a curiosity for strings, the prelude to Saint-Saëns' Biblical cantata *Le Déluge*, in which the violin solo was ably played by the orchestra's concertmaster, John Corigliano. The piece passes from a Bach-like fugato to a flowing melody markedly characteristic of Saint-Saëns' own time and country. The piece dates; today's audience will hardly find in it the spiritual elation that the composer presumably wanted to convey. But the music is, nevertheless, of the agreeable, innocuous



Leonard Rose



Erica Morini

sort that any conductor has the right to include if his taste lies in that direction.

The other work in the program, Ernest Bloch's *Schelomo*, displayed the orchestra's admirable first cellist, Leonard Rose. But the credit for this magnificent performance must go also, in part, to the conductor. Mr. Mitropoulos was not only warmly sympathetic to his soloist but also extracted the full allowance of sonority and passion from the orchestral score. The composer places on the soloist much of the responsibility for determining the rhythmic utterance of his recitative-like phrases. Mr. Rose carried out this task like a true artist, while showing a virtuoso's technical equipment. His tone was full and finely controlled throughout the range of his instrument. The occasion raised the liveliest expectations for the solo career on which Mr. Rose will embark when he leaves the orchestra after this season.

The program annotations for this concert, by Herbert F. Peyser, were both learned and lucid. But some of the information given was surely gratuitous—for instance, that Wagner liked the Scotch Symphony, conducted at Dresden in 1848, and was alarmed because so much of the music on that particular program was in minor keys. Will this lead an audience in 1951 toward greater comprehension of the music? The point is a serious one, for it is presumably the prolixity of the annotations that again crowded out the mention of the names of the orchestra. The management surely owes to its musicians the courtesy of such a mention. To the audience, the management is indeed courteous in one important respect: it closes the doors on late-comers, who are admitted only between the items. Perhaps a visitor from overseas, shocked by the stream of late-comers which mars the first fifteen minutes of performances at New York's theatres and opera houses, may express gratitude for the Philharmonic-Symphony's civilized example.

Love for Three Oranges

"These English are shrewdly out of beef," says the Duke of Orleans in Shakespeare's *Henry V*—a line whose unlooked-for topicality, drew a storm of laughter from London audiences during the recent production of the play by the Old Vic company. Similarly at the New York City Center on April 12, at a performance of *The Love for Three Oranges*. "Good beef is so expensive!" laments Pantalone, and the audience laughed in sympathy. But the production does not depend for its success on such fortuitous comedy. The opera is couched in terms of the most winning kind of fantasy—the fantasy in which we, the audience, take part. A small section of the audience (in reality, members of the company's chorus, dressed as theatregoers) sits in boxes on the stage itself, having duly received programs from an attendant dressed in a costume that might have come from a harlequinade. One man from the stage audience saves the life of the princess, the heroine of the story, by bringing her water (in a theatre bucket plainly marked *Fire*) when she would otherwise die of thirst. De-

(Continued on page 16)

THE problems and the destiny of the lyric theatre continue to occupy a commanding place among the preoccupations of French musical life. It appears that it is slowly dying, and all those involved accuse each other of being responsible. The theatrical directors complain that composers no longer write or no longer know how to write music that is dramatically effective. The composers reproach the directors for discouraging them by refusing to put on their works or by refusing to keep them before the public long enough to assure them success. This state of affairs only aggravates the crisis, for the public, too seldom exposed to new music, grows accustomed to its routine and becomes increasingly resistant on the rare occasions when it is compelled to listen to something new.

From this situation arises a theory, professed by many, according to which the lyric theatre ought to grow a new skin, adapting itself to the taste of the times, enlarging its domain, absorbing profoundly all the plastic, decorative, literary, and choreographic elements needed to make it a "total performance." From this conception was born *Jeanne d'Arc au Bûcher*, by Paul Claudel and Arthur Honegger, now in the repertory of the Paris Opéra, which Edmund Pendleton has discussed in *MUSICAL AMERICA*. It must be confessed that the experiment has won an extraordinary success and that the receipts of *Jeanne d'Arc au Bûcher* regularly exceed those of *Faust*. From the practical point of view, total victory. Can one lay down a challenge on other grounds? That is the question.

At the other end of the battlefield the Opéra-Comique is conducting a strenuous battle to reanimate a neglected genre that includes a large number of typical French masterpieces—the opéra-bouffe and even opéra of high quality. In this field also directors and authors are seeking to adapt themselves to the probable evolution of public taste, notably to the orientation that it was supposed to have acquired from the technique of the motion picture.

Unquestionably the new work that the Opéra-Comique has just given us reflects in its style in large measure the influence of American motion picture comedy, particularly those of the Marx Brothers. The title of this work is *Le Petit Navire* (an allusion to a popular French song that French children have sung for centuries and still sing).

The librettist is Henri Janson, a dramatist, a dialogue writer for motion pictures, and a well-known journalist. A violent polemicist, whose sharp tongue, as widely recognized as his courage, has provided him with a host of enemies. In curious contrast, the composer, Germaine Tailleferre, has the gentlest, most inoffensive personality possible. A charming and delicate artist, how could she find the deliberate truculence to illustrate musically the unbelievable gibes and provocative attacks that Janson has scattered liberally throughout his text?

At any rate, she has been involved by the author and the stage director in a wild adventure of which the issue is still in doubt. The performance is nothing more than a succession of gags, so bold in fantasy (not to say folly) that one becomes almost dazed listening to them. Shrewd Parisians see that this is really a clown vehicle and complain only of its excessive length.

But the public of the Opéra-Comique, the faithful public of Manon, of Lakmé, and of Tosca, obviously thinks that somebody is making sport of it; and its fury grows in direct proportion to the accumulation of wild eccentricities on the stage. This was vividly shown at the premiere, the most exciting first performance that Paris has seen in many, many years. The gallery

The French Lyric Stage: It Must

Grow a New Skin or Rejuvenate the Old

By HENRY BARRAUD

let loose with a storm of invective against the authors and actors, shouting disapproval and demanding its money back. The people in the orchestra and the first balconies, fortified by a large group of invited guests, tried to offset the hostile outcries with their applause. What good will this do in view of the fact that the theatre will be open only to a paying public? In order to keep the work in the repertory it would probably be necessary to cut out almost all of the useless third act, which was added at the insistence of a previous director of the Opéra-Comique.

Le Petit Navire is the second example of the attempts of the Opéra-Comique to rejuvenate opéra-bouffe by using new recipes to tickle the ribs of contemporary theatregoers. The previous attempt was embodied in Francis Poulenc's *Les Mamelles de Tirésias*, based on a rather surrealist play (anterior to the surrealist movement) by Guillaume Apollinaire. This work also aroused the violent protestations of the public in the upper galleries, but it held the stage for several performances and will probably be returned to the repertory.

THE difficulty in gaining access to our two leading national opera houses has led many composers to turn to the provincial opera houses. Unfortunately, these theatres are overwhelmed with expenses and have adopted a policy of frank exploitation. Very few of them dare risk the production of a challenging work. We should render homage, therefore, to Mulhouse, a city of medium size, in Haute-Alsace for effort expended on new works whose performance has involved serious risks. The opera house there has just put on *Le Rire de Nils Haleries*, with a libretto and score by a composer whose career is only about a dozen years old. Marcel Landowski has very high aspirations and grandiose visions. He loves generalizations on lofty metaphysical problems, and he has the courage to illustrate them with great musical frescoes into which he puts a moving sincerity.

The theme of his opera is purely philosophical and does not provide the composer with any of the tried and true elements with which he can create a lyricism sure of arousing emotional response in the listener. The entire last act (quite short, it is true) takes place in complete immobility. The protagonist has crossed the threshold of death and declares that, contrary to expectation, he is still living and is merging gradually into the universal soul. Some choruses behind the scenes and lighting effects are the only luxuries that Landowski allows himself during these last twenty minutes.

That is a challenge which, it seems to me, is impossible to present in the theatre; but, not having been able to be at the performance, I cannot say whether this experiment was tolerable or not for the audience. I only know the music, which is alive, admirable in prosody, and richly flowing. However, it does not seem to me this is an opportune direction in which to turn the lyric theatre during the crisis it is experiencing. On the contrary, this type of work seems increasingly remote from the direction in which the spoiled and defiant public taste is moving.

We must admit that the public

lacks in its culture many elements needed to enliven its mind and to make it receptive to idioms that are not familiar. Opera houses all over the world have for many years shrunk their repertoires to a small number of successful works. In France, the reign of Gounod, Massenet, and Bizet, of Puccini for Italian music and Wagner for German music, has confined opera audiences within a narrow circle. Many of Verdi's operas, among them some of the best and most audacious, still await performance in France. *Fidelio*, *Der Freischütz*, and *Oberon* are heard only rarely in our opera houses. The popularity of Boris Godounoff does not compensate us for our ignorance of Prince Igor, *Kitezh*, the operas of Janacek, and many other works whose performance would shake the public out of its routine and prepare it to lend an ear to more recent works. It is true that the opera houses cannot permit themselves many revivals or original productions, but the radio, in contrast, has stirred peoples' minds and stimulated their curiosity to hear these diverse productions of great foreign composers.

The radio production of Alban Berg's *Wozzeck* had a prodigious success this winter. And the radio has just revealed to France a Russian work that is completely unknown here, as it probably is in other countries. How many music lovers realize how important a role the composer of *The Stone Guest*, Dargomijsky, played in the evolution of Russian music? In the 1860s this wealthy St. Petersburg bourgeois founded a salon, with his sister, where the young revolutionaries grouped around Balakireff met in what one critic called, with a mixture of admiration and irony, the "all-powerful little heap."

Borodin, Cui, Rimsky-Korsakoff, and Moussorgsky were present at the birth, almost page by page, of *The Stone Guest*. Every scene was tried out as soon as it was finished, played and sung in the composer's salon, and we are told that Moussorgsky sang the role of Don Juan with a marvelous baritone voice and a dramatic talent that stirred enthusiasm. Until then the influence of Glinka had dominated the younger generation, but now Dargomijsky opened a new path for them. In Glinka's operas, strongly influenced by Italian traditions, the score is made up of bravura arias and a type of melody that is often admirable but sacrifices everything to beauty of line and vocal effect. Dargomijsky, on the other hand, in his very first work, *Russalka*, had precisely indicated his purpose in employing dramatic and humorous elements of Russian national music, thereby making "a demi-protestation against Glinka" who had only employed the lyric element.

The Stone Guest, inspired by Pushkin's *Don Juan*, respects the form of the text—which excludes a priori the traditional chopping-up of opera librettos. Apart from two songs of a popular appeal there is not a single set piece in it from one end to the other. The score is a melodic recitative supply adapted to the text—vivid, natural in accent, intensely expressive in the most dramatic passages, and rising at times, in spite of the conciseness of the melodic formulae, to a sort of restrained lyricism

of incontestable efficacy. The work dates from 1867, when Dargomijsky, gravely ill, had just completed the piano score. It was orchestrated by Rimsky-Korsakoff with a sobriety of means that makes its extraordinary richness all the more astonishing. One must hear *The Stone Guest* as we have just heard it to understand how Moussorgsky was able to create in the succeeding years *The Marriage* and *Boris Godounoff*.

Naturally, a work like *The Stone Guest*, so closely allied in musical style with the language in which it was conceived, could not fail to lose much in French translation. But in spite of everything something passed from the original into its mediocre reflection—a mysterious power, charged with poetry, compelling the heart and the imagination. The same phenomenon occurs with Moussorgsky and Monteverdi, who continue to overwhelm the listener irresistibly, no matter what idiom one forces their musical recitative into.

It is on these grounds that simple souls raise their voices and praise music as a "common meeting-place," an "international language" that knows no frontiers and that, in all countries and literatures, finds ears and hearts open to its magic spell. An international language? Yes, perhaps, if you limit it to sonority, obeying fixed laws of physics, which falls to a certain extent into the same forms everywhere and offers its creators an identical vocabulary. But the thought that runs through this sonority remains so powerfully subject to ethnic peculiarities that the hearer asks himself if this identity of sonorous material at the disposition of the composer brings him much closer to universality than the identity of the alphabets used in various parts of the western world brings their writers.

THE difficulty of a composer in conveying his message beyond his national frontiers is a matter of experience that one is able to observe every day and to illustrate with numerous examples. The foreigner gradually habituates himself to the style of some composers, but there are others for whom the bars of the national prison remain curiously unbreakable. I fear that the French will never be able to explain to the Germans why they consider Gabriel Fauré one of the greatest musicians of our time. On the other hand, it is true that Bruckner and Sibelius will in all probability never gain much foothold with the French public.

What is more serious is to observe the degree to which creative artists of two countries as close as Germany and France can remain impervious to each others' work. There has just been published in Paris an important correspondence between Richard Strauss and Romain Rolland, followed by fragments from Rolland's journal dealing with his relationship with the German composer. There are two pages in this journal that tell us of the reaction of Strauss to his first contact with Debussy's *Pelléas et Mélisande*, at the Paris Opéra-Comique in 1907. The whole passage should be quoted. Romain Rolland is seated beside Strauss in a box.

"With his customary freedom, indifferent to conventional courtesy, Strauss talks almost entirely to me, (Continued on page 28)

RECITALS IN NEW YORK

Catalina Zanduetta, Soprano Town Hall, April 1, 3:00 (Debut)

Catalina Zanduetta, an attractive young Philippine soprano, displayed in her debut recital an appealing, middle-sized voice of many bright hues, which served her well in songs of a quiet, intimate nature. Insufficient breath control, however, kept her from doing more than occasional justice to music of outspoken character. Throughout the afternoon Miss Zanduetta had her most consistent trouble with rhythm; she frequently lost the continuity of a song by presenting it as if it were a collection of unrelated phrases.

Her program listed Caldara's *Sebben Crudele*, Bach's *Mein gläubiges Herze*, three songs by Schubert, two songs by Mahler, Marx's *Hat dich die Liebe berührt*, arias from Catalani's *La Wally* and Charpentier's *Louise*, a group of American and English songs, and five Filipino and Spanish folk songs. Frederick Bland provided expert accompaniments.

—C. J. L.

Rose Raymond, Pianist Town Hall, April 1, 5:30

Rose Raymond, well-known New York pianist, returned to Town Hall after an absence of three years for a recital of familiar works—Beethoven's *Rondo*, Op. 51, No. 2; two sonatas by Scarlatti; Haydn's *Sonata* in D major; Schumann's *Sonata* in G minor; a scherzo, four études, and a nocturne by Chopin; and Liszt's *Polonaise* in E major.

—N. P.

George Fiore, Pianist Times Hall, April 1 (Debut)

George Fiore's first New York recital was that of an ambitious and talented young man with facile fingers and variable sensitivity. He tackled his extensive and exacting program with ardor and vigor, but the musical products of his labors were not very impressive. In Weber's old-fashioned *Mouvement Perpetuel* Mr. Fiore exhibited the dazzling speed at which his fingers could move; unfortunately, the tempo he set was not only faster than he could maintain with ease and complete precision, but faster than the showpiece requires. Throughout the program the pianist was inclined to try playing fast pas-

sages just a little faster than he could, and in two works—Mendelssohn's *Variations Sérieuses* and Chopin's *Scherzo* in C sharp minor—the results were especially unhappy.

All of the compositions on Mr. Fiore's list, which included two Scarlatti sonatas; Mozart's *Fantasy* in C minor, K. 475; a sizable Chopin group; Debussy's *Reflets dans l'Eau* and Doctor Gradus ad Parnassum; and Smetana's *Feuille d'Album* and *La Fête des Paysans Bohémiens*, were set forth with resonant, if not widely varied, tones.

—A. H.

Artur Rubinstein, Pianist Carnegie Hall, April 1

In his second and final recital of the season, Artur Rubinstein again presented an all-Chopin program, no less memorable than the first. If a choice had to be made in a succession of magnificent performances, the polonaises in C sharp minor, Op. 26, and F sharp minor, Op. 44, would have to be singled out. There may be one or two pianists who can compare with Mr. Rubinstein as a Chopin interpreter in some of the works, but it seemed extremely doubtful whether any could ever match the incandescence, the surge, the power and the poetic glow with which he informed the polonaises. The scherzos in B minor and B flat minor, too, were endowed with Mr. Rubinstein's special magic. Six preludes, the *Fantasy-Impromptu*, the F minor *Ballade*, four études, and the C sharp minor *Waltz* completed the program, and all had the imaginative use of rubato, the singing tone, the poetic detail and the supple line that distinguish Mr. Rubinstein's Chopin playing. The cheers of the capacity audience subsided temporarily while Mr. Rubinstein played four encores (a Chopin étude, two Debussy items, and a Villa-Lobos piece) but were brought to an end only by the raising of the house lights.

—A. B.

Hood College Choir Town Hall, April 2, 3:00 (Debut)

Further evidence that adventurous and forward-looking music programs can be and are being carried out in some of our smaller colleges was provided by the Hood College Choir under the direction of Earle Blakeslee. Their program of contemporary music centered about Virgil Thomson's *Seven Choruses from the Medea* of

Euripedes, and included Bartók's *Don't Leave Me and Only Tell Me*; Hindemith's *A Song of Music*; Irving Fine's *The Lobster Quadrille* and *Father William*; Normand Lockwood's *The Birth of Moses*; the first New York performance of Richard Winslow's *Huswifery*; and pieces by Sowerby, McDonald, Needham-Simeone, and Clokey.

The clear, unforced, and musical singing of the 54 girls was a tribute to the intelligence and skill of Mr. Blakeslee's leadership. He managed to achieve a homogeneous choral tone without resorting to such tricks as the distortion of vowel sounds and the unnatural prolongation of Ms and Ns. His interpretations were always decorous, if possibly sometimes understated.

Although the quality of the compositions was uneven, none of them were wholly without merit. The superbly crafted Thomson work outshone the rest, but the wit of the Fine pieces, the poignancy of the Bartók songs, the directness of Lockwood's exposition, and the charm of the Winslow housewife's prayer all made significant contributions to a diversified program. William Sprigg was the helpful accompanist.

—A. H.

Jorge Bolet, Pianist Carnegie Hall, April 3

It is always a pleasure to hear Schumann's *Concerto* without Orchestra, Op. 14, when it is played as sensitively and passionately as it was at this recital. To interpret this work is a labor of love for any pianist, for it is one of Schumann's subtlest and most extended compositions and it attracts casual listeners less than the epigrammatic tone poems of the *Carnaval*. But the *Concerto* without Orchestra is a grandiose conception, like the *Fantasy*; the very title indicates that it transcends the customary framework of the piano sonata. Mr. Bolet sustained the emotional tension of all four movements, a major interpretative feat, because all are different, and psychologically demanding. He played the opening with the improvisational rapture Schumann expressed in its turbulent measures, and he kept the swirling patterns of the accompaniment clear in the harmonically fascinating passages that follow. Especially eloquent was his treatment of the slow movement, a series of variations on a theme by Clara Schumann; and the last movement was played *Prestissimo possibile*, as less expert pianists than Mr. Bolet are tempted to



Ralph Kirkpatrick

Jorge Bolet

play it.

The recital opened with three thrice-familiar works, which were expertly played, if not as penetratingly as the Schumann sonata. Mendelssohn's *Prelude and Fugue* in E minor is fearfully long-winded, but the only fault one can find with Beethoven's *Sonata* in D minor, Op. 31, No. 2, or Franck's *Prelude, Choral and Fugue* is that they are so attractive that too many pianists elect to play them, neglecting other equally valuable music. Falla's *Cubana* and *Andaluzá*, and Liszt's *Funérailles* rounded out a thoroughly enjoyable evening.

—R. S.

Ralph Kirkpatrick, Harpsichordist Town Hall, April 4

Ralph Kirkpatrick's annual recital followed a pattern established in his appearance a year ago. He began by playing two Bach works on the harpsichord, the G major and E minor partitas. Then going to a piano constructed for him by John Challis after eighteenth-century models he played Haydn's *Sonata* No. 19, in D major, and Mozart's *Variations on Salve tu, Domine*, K. 398. He reverted to the harpsichord for the final group of six Scarlatti sonatas.

Without intending to slight Mr. Kirkpatrick's fine Bach performances, which have become well known, it must be stated that the rest of the program furnished the most interest. Opportunities to hear the music of Haydn and Mozart played on a piano resembling theirs are provided locally only by Mr. Kirkpatrick, and they are naturally invaluable. Besides demonstrating how the music probably was meant to sound, his performances in this recital gave enormous pleasure in themselves. On the Challis piano his light and heavy attacks resulted in greater tonal differentiation than they

(Continued on page 20)

ORCHESTRA CONCERTS

Svanholm Sings Rangström Song Cycle

In the concert presented by the American-Scandinavian Foundation in Carnegie Hall on April 2 (reported in further detail on page 3 of this issue because of the death during it of Simon Barere) the Philadelphia Orchestra, conducted by Eugene Ormandy, gave the American premiere of King Erik's Songs, by the Swedish composer Ture Rangström, with Set Svanholm as the soloist. The cycle, composed in 1919, is a setting of five poems by Gustav Fröding that reflect the emotional instability, ending in madness, dethronement, and imprisonment, of King Erik XIV of Sweden. They are entitled *A Song About How I and Welam Welamsson Made Merry at Upsala Castle*, while Archbishop Lars and Doctor Bengt Were Outside Waiting; *A Song About Me and Hercules the Fool*; *A Song to Karin When She Had Danced*; *A Song to Karin from Prison*; and *King Erik's Last Song*. Rangström has matched Fröding's pungent verses with exceptionally vivid music that colors and heightens their violent and bitter moods. The score's post-romantic har-

monies seem closer to those of Mahler than of Strauss, having a somber, bitter-sweet flavor, and the orchestral color is applied with sharp, economical strokes. Mr. Svanholm quite naturally sang his compatriot's songs in their original language. They are written for baritone voice, and in part they lay a little low for the tenor. Outside of that minor reservation, his performance was striking—vocally powerful, intelligent, finely phrased, and full of dramatic impact. Mr. Ormandy conducted a first-rate accompaniment.

—R. E.

Leonard Rose Is Soloist With Philharmonic-Symphony

New York Philharmonic-Symphony Society. Dimitri Mitropoulos, conductor. Leonard Rose, cellist. Carnegie Hall, April 5 and 6:

Prelude to *Le Déluge*; Cello Concerto, A minor.....Saint-Saëns
Schelomo, Hebrew Rhapsody.....Bloch
New York Profiles.....Dello Joio
(First time in New York)
Symphony No. 3 (Scottish).....Mendelssohn

This whole concert was inspired, but the overwhelming experience of the

evening was the performance of Ernest Bloch's *Schelomo*, the most impassioned and heart-shaking that I have ever heard.

It would be pleasant to list the technical prodigies of Mr. Rose's playing, the astounding richness and volume of the tone from the low strings, the evenness and cleanness of finger-work, the faultless bowing. But far more important was his wonderful comprehension of the spirit of the music. Mr. Rose, Mr. Mitropoulos and the men did not merely play this music, they lived it.

Norman Dello Joio's New York Profiles, heard for the first time in the city that inspired them at this concert, are fresh, delightful, unpretentious tone poems. They were first played by the Musical Arts Society orchestra of La Jolla, Calif., on Aug. 21, 1949. The score reveals the contrapuntal skill, the rhythmic vigor, and the harmonic resourcefulness one can always expect from Dello Joio, but its materials are somewhat routine in quality. Mr. Mitropoulos conducted it in masterful if heavy-handed fashion.

The Cello Concerto in A minor is one of the few works by Saint-Saëns that has not dated perceptibly. It was superbly performed by both soloist and orchestra. The Mendelssohn symphony might well have been dispensed with, yet Mr. Mitropoulos achieved some

remarkable sonorities and glowing string passages in it. It is true that he treated some of it in the manner of Mossoff's *Iron Foundry*, but he made it compelling throughout.

—R. S.

Lauritz Melchior Sings With Liederkranz Symphony

On April 6, Lauritz Melchior and Inez Palma were soloists in a Carnegie Hall concert given by the Liederkranz Symphony and Chorus and the Rheinischer Saengerbund Chorus for the benefit of the Isabella Home for the Aged and Sick. Otto Seyfert conducted the program that included works by Wagner, Grieg, Di Curtis, and Romberg.

—N. P.

Foster Soloist With Philharmonic

Sidney Foster appeared as soloist with the New York Philharmonic-Symphony on Saturday night, April 7, in Carnegie Hall, playing Beethoven's Third Piano Concerto. Dimitri Mitropoulos conducted. Mr. Foster's performance, technically commendable and musically straightforward, had a certain assertiveness, characterized by a big, sometimes coarse, tone, a bold statement of the thematic material,

(Continued on page 23)



The Angry Russians

This business of retailing music criticism from behind the Iron Curtain is getting pretty dull, but here are two more examples that will round out the picture for a while—one from East Germany and one from Mother Soviet herself.

The Communist culture whip cracked over Bert Brecht and Paul Dessau for their opera *The Trial of Lucullus* after its premiere, at the Staatsoper in East Berlin late in March. *Neues Deutschland*, the Soviet newspaper in East Berlin, thought about it for three days and then came out with a denunciation of the librettist, composer, and producer of the new work, which had been presented before an audience that had included top officials of the East German Ministry of Public Enlightenment.

In spite of West Berlin reports that the opera had been favorably received by most of the audience it was shelved immediately, and Hermann Scherchen, who had come from Switzerland to conduct it, returned home.

Neues Deutschland, after describing Brecht and Dessau as talented men with "progressive intentions," went on to say that they had "lost themselves in an experiment which for ideological and artistic reasons was bound to end in failure." Dessau's score was castigated as being "thin and fragmentary" and as overwhelming the listener "with cacophonies and intellectual sophistry." Poor Brecht and Dessau, to have written an opera that does not point a political lesson! The use of both "ideological" and "artistic" in Communist criticism is redundant. The two words are synonymous—and meaningless—in such a context.

It should comfort Brecht and Dessau, however, to note that Russian composers and librettists fare little better in their attempts to please the guardians of Soviet art and ideology. From the *Depths of the Heart*, a new opera given before a Bolshoi Theatre audience that included Premier Stalin, was denounced in *Pravda*—along with its composer, librettists, producer, the Bolshoi Theatre, the directors of the Union of Soviet Composers, and the Committee on Art.

The article in *Pravda*, which reprimanded the publications *Soviet Art* and *Soviet Music* for hav-

ing published favorable reviews of From the *Depths of the Heart*, charged the libretto with being dull, unrealistic, and stagey; the music with being weak and badly written; the singing and dancing unrealistic (whatever that means); and the whole performance with being studded with "big mistakes" and "serious defects."

"The play," said *Pravda*, "shows the life of the collective farms in a false light. The Soviet people portrayed in it are deprived of life and human characteristics. Their spiritual world is impoverished." A fair enough statement, and one that makes the basic flaw in the opera obvious: It is unrealistic.

Going on to details, the *Pravda* piece criticized the language as being full of operatic and salon clichés. The quoted example of such language, if anybody is interested in what constitutes a cliché in Soviet opera houses and salons, was an aria: "Now I Dream of Realizing My Project—Giving Electric Current to Fields and Setting Machinery Running. It Will be Easier for Us to Work and Easier to Live."

See what you are missing by not living in Russia?

Critical Time-Machine

Music critics pull as many boners as anybody else, but seldom are they caught with their judicial pants quite as far below the point of decency as Harry R. Burke, of the St. Louis *Globe-Democrat*, was the other day.

Walter Kapesser, a conductor of the St. Louis Choral Society, came onstage at concert time two weeks ago with a newspaper instead of a baton.

"I am about to do something very unusual," he told the audience. "I am about to read you a newspaper review of the concert I am about to conduct." From the early edition of the *Globe-Democrat* he began reading a review, written in the past tense, of his "ambitious direction" of a program that included Mahler's Second Symphony.

"To say that Mr. Kapesser triumphed over handicaps," the review said, "would scarcely be accurate. He did his best. The same acclaim is due his singers and his orchestra."

It described the audience as "appreciative," and its members laughed. The conductor read the reviewer's initials—"H. R. B."

The *Globe-Democrat* began to get telephone calls a few minutes later, and a man was dispatched by



the city desk to cover the concert. In the midnight edition H. R. B.'s review was replaced by an eleven-paragraph story that was fulsome in its praise of the performance.

Two days later Mr. Burke was relieved of his duties as music critic and art critic, leaving him with book-reviewing as his only chore.

Things like that have happened before. A Chicago paper once published a detailed criticism of an open-air concert in Grant Park that had been called off on account of rain. Another time, again in Chicago, a critic lost his job by reviewing a work that was not played although it was in the program. He was there, all right, but either went to sleep or didn't know the difference.

On a lower level of critical self-disqualification was a charming review, from the Feb. 13 *Adrian Daily Telegram*, in Adrian, Mich., of a recital—really a piano one this time—by William Schatzkamer. "It opened," the unsigned review says, "with two sonatas by Domenico Scarlatti, Mr. Schatzkamer's early teacher of whom he speaks with greatest respect."

As my Adrian informant points out, Mr. Schatzkamer looks surprisingly young for one crowding his 300th birthday.

Order: Chiroptera

As if there were not already enough winged creatures in the musical world, the Metropolitan's spring tour turned up another—and in Baltimore. This one, a bat named Minor Key, showed fine publicity-consciousness by putting on an aerobatic show during the March 29 performance of Johann Strauss's *Fledermaus*, and was rewarded by having an Associated Press story written about his exploits.

The AP, after describing him as an "old inhabitant of the Lyric Theatre" and quoting "theatre people" as saying that he had been living in the rafters for five or six years, went on:

"The erratic bat [an unjustifiably snide crack, it seems to me] zoomed from the rafters during an aria by Jarmila Novotna and delighted an audience of 3,000 persons with a series of fancy spins and Immelmann turns. Some sections applauded Minor Key's enthusiastic efforts. And the stirring orchestral music of Conductor Eugene Ormandy could scarcely be heard."

It is a little disconcerting to think that Minor Key has been there all this time without ever having the public recognition he deserves. Possibly the Lyric Theatre management is ashamed of having a bat in the house, but there is no reason why they should be. Bats are perfectly respectable creatures, despite colloquial usages that assign their name to sprees and unattractive women of dubious virtue. Real bats (order: Chiroptera) are insect eaters—except vampire bats, which live on blood, and fruit bats, which live on fruit—and Minor Key probably keeps the Lyric Theatre as free of gnats and bluebottle flies as any auditorium in the country. Now why are we ashamed of that?

Things could be a lot worse; at least the Lyric doesn't have English sparrows. Some auditor-

iums do, and sparrows are notably irresponsible in solving their alimentary problems. Baltimore should be happy to harbor a well-mannered acro-bat like Minor Key—particularly since he seems to be an unmarried placental mammal and more particularly since they apparently can't catch him anyway.



Ersatz Pointe

Much has been written about British fortitude and resourcefulness, but Mona Inglesby, founder, ballet mistress, and prima ballerina of the London company called International Ballet has achieved some sort of record along those lines, if only with the aid of modern restorative-surgery techniques.

Last year Miss Inglesby fractured the little toe of her left foot while dancing. Complications set in, and the toe had to be amputated.

It was feared that her dancing career was at an end. But surgeons came to her rescue and provided her with a plastic replacement for the missing toe.

On April Fool's Eve, Miss Inglesby made her re-entry, balancing as well as ever and going through the can-can in Gaité Parisienne with no trouble at all.

Dancers have always been prone to pad various things for various purposes—busts, legs, bellies, and so forth—but Miss Inglesby seems to be the first on record to appear with an entirely spurious member. Actors and singers, yes; but dancers, no. Or have they? There must have been other amputations or excisions in the world of dance.

Know the Story About...?

Here is a switch on a travelling-salesman story—not a dirty one but the one about the man who is home so seldom that his children come to their mother and ask: "Who is that strange man who keeps coming to stay with us?"

Last time he was in Sweden, Set Svanholm, who leaves his numerous offspring home while he sings at the Metropolitan, stood and watched his youngest son playing in the yard with an unfamiliar little girl.

"Who is the little girl out there?" he asked idly.

His wife joined him at the window. "That," she said, "is your youngest daughter."

Mephisto

New York City Opera Season Marked By Changes In Casts

THE fourth week of the New York City Opera's spring season got under way on April 1 with a matinee performance of *Madama Butterfly* conducted by Thomas P. Martin. Camilla Williams appeared as Cio-Cio-San, Giulio Gari as Pinkerton, and Richard Bonelli as Sharpless, and Lawrence Winters assumed the role of the Bonze for the first time. In the evening of the same day Lorna Sydney made her debut with the company as Fata Morgana in *The Love for Three Oranges*, conducted by Laszlo Halasz. David Lloyd sang his first Truffaldino and Edith Evans her first Smeraldina in a cast that included James Pease, Robert Rounseville, and Frances Bible.

On April 4 Ralph Herbert sang the role of Beckmesser for the first time, and Nathaniel Sprinzena made his initial appearance as David in *Die Meistersinger*. Mr. Pease, Norman Scott, and Wilma Spence were among the members of an otherwise familiar cast. Joseph Rosenstock conducted.

A matinee performance of *Carmen*, on April 7, marked the first appearance of David Poleri as Don José. Lydia Ibarrondo was Carmen; Cesare Bardelli, Escamillo; and Elaine Malbin, Micaëla, in a performance conducted by Jean Morel.

Shirley Russell's debut with the company was made as Susanna in *The Marriage of Figaro*, the evening presentation on April 7. The cast also listed Walter Cassel, Ellen Faull, Mr. Pease, and Miss Bible. Mr. Rosenstock was the conductor.

On April 8 Mr. Martin conducted the matinee performance of *La Bohème*, in which Miss Malbin made her first appearance as Musetta. Ann Ayars, Fernando Bandera, John Tyers, and Arthur Newman were among the other members of the cast. In the evening Rudolph Petrak sang the title role in *Faust*, with Frances Yeend as Marguerite, Mr. Scott as Mephistopheles, and Mr. Cassel as Valentin. Mr. Morel conducted.

Illness and immigration restrictions necessitated three cast changes in the presentation of the double bill—*Cavalleria Rusticana* and *Pagliacci*—on April 13. Herva Nelli replaced Dusolina Giannini as Santuzza in the first work, and Donald Richards substituted for Mr. Tyers as Silvio in the second. Walter Fredericks was Canio, in *Pagliacci*, in place of Giovanni Mazzieri, who was unable to get to this country in time to make his scheduled debut with the company. Except for Miss Yeend, who sang her first Nedda, all of the other members of both casts had been heard earlier in their roles. Julius Rudel conducted *Cavalleria Rusticana*, and Mr. Rosenstock conducted *Pagliacci*.

In the Saturday matinee performance of *Madama Butterfly*, on April 14, Rosalind Nadell replaced Frances Bible, who was to have made her first appearance as Suzuki. In addition to John Druary, who sang his first Pinkerton, the cast included Dalisday Aldaba, Edith Evans, and Mr. Tyers. Mr. Martin was the conductor. Mr. Halasz conducted Don Giovanni on the evening of April 14, when James Pease, Richard Wentworth, Eva Likova, Norman Scott, Ellen Faull, and Rudolph Petrak sang familiar roles. Arthur Newman substituted for Emile Renan as Masetto, and Virginia Haskins appeared in place of Elaine Malbin as Zerlina.

On Sunday, April 15, *Aida* was presented in the afternoon and *Carmen* was given in the evening. Herva Nelli sang *Aida* in place of Camilla Williams; Lloyd Leech took over the role of Radames, which had been assigned to Mr. Mazzieri; and Miss Bible was Amneris in place of Lydia Ibarrondo. Miss Ibarrondo, in turn,

substituted for Dusolina Giannini as *Carmen*. Luis Pichardo sang his first Ramfis in *Aida*, and Mr. Rudel conducted the opera for his first time at the City Center. Mr. Morel conducted *Carmen*, which had Giulio Gari as Don José, Mr. Pease as Escamillo, and Dorothy MacNeil as Micaëla.

Aida, April 6

The first *Aida* of the City Center season brought a large audience to hear Dusolina Giannini's return to the operatic stage. Once a compelling *Aida*, Miss Giannini shifted to the mezzo-soprano role of Amneris for the first time, but retired from the performance before the judgment scene, after an announcement had been made that she was indisposed and that Laszlo Halasz, musical director of the company, was unwilling for her to continue. She was replaced by Lydia Ibarrondo.

During the portion of the performance in which she appeared Miss Giannini showed a fresh and vivid conception of Amneris' character, and she sang with unexceptionable style if not with full resonance or freedom. Miss Ibarrondo displayed a rich, long voice and vivid temperament in her scene. Camilla Williams sounded lovely in the upper reaches of *Aida*'s music, but was as often as not inaudible when called upon to use her middle and lower voice. Giulio Gari was musically adequate but otherwise pallid as Radames. Lawrence Winters had his customary merits as Amonasro, and the rest of the cast included Oscar Natzka, Norman Scott, Nino Luciano, and Frances Bible—the last of whom mustered more decibels as the concealed Priestess than the orchestration was meant to cope with.

Grant Muradoff's dances were no worse in conception than the usual *Aida* dances but were abominably performed. Mr. Halasz conducted and made the orchestra sound very well indeed most of the time.

—J. H., JR.

Manon, April 11

The cast of the third performance of Massenet's *Manon* had two new members. Norman Scott was heard as the Comte des Grieux, and James Pease sang the role of Lescaut. George Jongeyans replaced John Tyers as De Brétigny. Ann Ayars again had the title role and the other artists, in familiar roles, were David Poleri, Michael Pollock, Dorothy MacNeil, Edith Evans, Elaine Malbin, Richard Wentworth, and, in the

dancing parts, Marina Svetlova and Grant Muradoff. The two newcomers were dramatically intelligent and sang understandably, but they could still improve the smoothness of their singing and the polish of their French diction. Jean Morel conducted a vigorous if erratic performance.

—R. S.

Stadium Season To Run Six Weeks

The 34th season of outdoor orchestral concerts at Lewisohn Stadium will open on June 28 and continue for six weeks through Aug. 8. The orchestra, consisting mainly of members of the New York Philharmonic-Symphony, will be known this summer at the Stadium Symphony. Most of the programs will be conducted by Dimitri Mitropoulos, Pierre Monteux, Vladimir Golschmann, and Alexander Smallens.

Concerts will be given on Mondays, Tuesdays, Wednesdays, Thursdays, and Saturdays, and admission prices will remain the same as before.

A pre-season drive for \$100,000 to underwrite the estimated 1951 operating deficit is now being conducted by the concert committee of Stadium Concerts, Inc., the sponsoring organization. Mrs. Charles S. Guggenheimer is chairman of the committee and Mayor Vincent R. Impellitteri honorary chairman. Serving as associate chairmen are Mrs. George Hamilton Shaw, Jean Tennyson, and Sophie G. Untermyer, while Mrs. Joseph A. Neff has been appointed chairman of finance.

Altoona Orchestra Has Active Season

ALTOONA, PENNA.—The Altoona Civic Symphony will give the fifth and final concert of its 1950-51 season on April 26. The orchestra, formed 22 years ago as the Gerhart String Ensemble, has been under the musical direction of Russell Gerhart since its inception. During the past season the soloists have been Adelaide Bishop, soprano; Grant Johannesen, pianist; and Fredell Lack, violinist.

In the Special Issue of *MUSICAL AMERICA* it was incorrectly reported that the orchestra had become inactive this season.

Fleischer To Teach At Salzburg in August

SALZBURG.—Editha Fleischer, for many years a soprano with the Metropolitan Opera and the Teatro Colón, now a teacher of singing at the Vienna State Academy of Music, will conduct a course in opera and concert repertoire, in August, as part of the lecture series at the Mozarteum here.

28th Season At Chautauqua To Begin in July

CHAUTAUQUA, N. Y.—The 28th season of the Chautauqua Institution will open on July 1 and continue through Aug. 26. As usual, there will be recitals, concerts, or opera performances on most evenings. For the eighth year Franco Autori, associate conductor of the New York Philharmonic-Symphony, will conduct the Chautauqua Symphony. Mischa Mischakoff, who has been connected with the institution for 27 years and is concertmaster of the NBC Symphony, will again be concertmaster of the orchestra. Twenty-four concerts, several presenting soloists, will be given in the amphitheatre.

The Chautauqua Opera Association will offer six operas at Norton Memorial Hall, with Alberto Bimboni and Edward Murphy as conductors and Alfredo Valenti as stage director.

The Mischakoff String Quartet will play three chamber-music programs under the sponsorship of the Elizabeth Calhoun Norton Memorial Concerts.

Choral music is provided by the Columbus Boychoir; the Chautauqua choir, directed by Harrison Potter; visiting choirs; children's choirs; and the Motet Choir, directed by George William Volkel. Mr. Volkel, official organist at Chautauqua, will play weekly organ recitals.

The institution conducts a school of music, among other educational activities. Evan Evans, of the Juilliard School of Music, is the director.

Warner Wins Bliss Scholarship

Genevieve Warner, soprano of the Metropolitan Opera Association, has been awarded the Cornelius N. Bliss Memorial Scholarship for 1951. She will use the award for special training and travel abroad this summer after appearing with the Glyndebourne Opera Company in Glyndebourne and Edinburgh. The scholarship, given to an employee or prospective employee of the Metropolitan for the furtherance of his or her training, was first awarded last year, with Jerome Hines as the recipient.

New York Library Opens Schumann Exhibit

The New York Public Library opened a three-month exhibition on March 14 devoted to Clara and Robert Schumann. Among the holographs, first editions, and photographs on view is *Zum Anfang*, an unpublished song by Schumann for male chorus that is not even listed among the composer's known unpublished works.



At the guest table (in the background) at the March 13 dinner of the New York Singing Teachers' Association are Cecil Smith, Marcel Hubert, Mrs. James Davidson, Richard Bonelli, Mrs. Edwin Hughes, Giovanni Martinelli, Helena Bliss, Max Rudolf, Mrs. Theodore Steinway, Otto Harbach, Jarmila Novotna, Solon Alberti (president of NYSTA), Erna Berger, Sigmund Spaeth, Mrs. Otto Harbach, Theodore Steinway, Mrs. Richard Bonelli, James Davidson, Carol Longone, Giorgio Polacco, Mrs. Max Rudolf, Edwin Hughes, Mrs. Marcel Hubert, and John Tyers

Seasonal Concert In Chicago Offers Bach and Bruckner

CHICAGO.—The 1950-51 Chicago musical season, one of the thinnest in recent years, tapered off rapidly in the last half of March. Only the Chicago Symphony maintained a full schedule. The orchestra observed the Easter season with a program on March 22 and 23 comprising its first performances of two huge works. Bach's Easter Oratorio was the more impressive. Rafael Kubelik conducted a pointed, if not scrupulously neat, accompaniment for the soloists—Virginia Speaker, Winifred Heckman, Ralph Nielson, and Donald Gramm—who made their portion of the work inspiring despite a banal English text. Bruckner's Sixth Symphony, the other work, bogged down early and thoroughly in performance.

Bruno Walter was the final guest conductor of the season, in the concerts on March 29 and 30. He offered an all-Mozart program, starting with the Jupiter Symphony and finishing inspiringly with the Requiem. Nancy Carr, Nan Merriman, Eugene Conley, and Cesare Siepi were the soloists.

The Dallas Symphony became the second Texas orchestra to visit Orchestra Hall within a year when it appeared on March 24 and 25, with Mischa Elman as soloist. The violinist provided the most rewarding music of the two programs, his style and broad tone being highly suitable to the Tchaikovsky Concerto, performed in the first concert. The following afternoon he offered the Beethoven Concerto. The orchestra displayed commendable discipline under its conductor, Walter Hendl, although it did not have great polish. Hindemith's Symphonica Serena, commissioned by the Dallas Symphony League in 1946-47, and Peter Mennin's Fifth Symphony, commissioned three years later, were played.

Jascha Heifetz gave a magnificent violin recital in his second appearance here this season, on March 17.

The Roosevelt College String Quartet played the fourth of its five public concerts on March 28 at Fullerton Hall.

—WILLIAM LEONARD

Central City Repertoire Listed

DENVER.—The Central City Opera and Play Festival will open on June 30 with a new production of Romeo and Juliet. Seventeen performances of Gounod's opera have been scheduled. Donizetti's Don Pasquale will be given six times, initially on July 3, and there will be ten performances, beginning on July 14, of a double bill consisting of Menotti's Amelia Goes to the Ball and Suppé's The Beautiful Galatea. Tibor Kozma will be the conductor and Elemer Nagy the designer and director. Frank H. Ricketson, Jr., is president of the sponsoring organization.

Most of the singers for the productions have been engaged. In Romeo and Juliet they will be Adelaide Bishop and Virginia Haskins as Juliet, Margaret Roggero as Gertrude, Davis Cunningham as Romeo, Kayton Nesbitt as Tybalt, Francesco Valentino as Capulet, Clifford Harvuot as Mercutio, and Lubomir Vichegonov as Friar Lawrence.

For Don Pasquale the cast will include Miss Bishop as Norina, Mr. Cunningham as Ernesto, Mr. Harvuot as Malatesta, and Carlton Gauld as Pasquale.

Eleanor Steber will sing Amelia; Miss Roggero, Amica; and Mr. Valentino, the Husband, in Amelia Goes to the Ball.

Miss Haskins and Mr. Nesbitt will be Galatea and Pygmalion.

Saint Matthew Passion Given In Boston During Holy Week

Boston

SINCE the advent of Charles Munch as conductor of the Boston Symphony it has been the practice to perform a sacred work on Good Friday afternoon instead, as in the past, of transferring the afternoon concert of Holy Week to Thursday. In 1950 Mr. Munch presented Bach's St. John Passion. This year he gave us the larger and more grand St. Matthew Passion, in a performance notable for devotional fervor and musical authority.

The choruses—and they were excellent—were those of the Harvard Glee Club and Radcliffe Choral Society, prepared by their regular conductor, G. Wallace Woodworth. The soloists were Adele Addison, Martha Lipton, David Lloyd, Marko Rothmuller, and Grant Garnell. E. Power Biggs was the organist, and the harpsichord accompaniment to the Evangelist's recitatives was performed by Daniel Pinkham.

Mr. Munch had cut certain of the arias, choruses, chorales, and even a little of the Evangelist's recitatives, so that the performing time came to about two hours and 25 minutes. Orchestral, chorally, and for the most part in the solo singing, the performance was of a high order. Miss Addison and Miss Lipton were admirable; Mr. Rothmuller sang the utterances of Jesus with the legato style and dignity required; and Mr. Garnell, although his voice was a little rough, proved competent. But the great vocal burden of the St. Matthew Passion falls upon the tenor who sings the Evangelist. It was Mr. Lloyd, in splendid vocal state, who covered himself with credit for his projection of this long and demanding part.

At the concerts the following week the conductor was Richard Burgin, who gave an absorbing program compounded of Haydn's Sinfonie Concertante and Mahler's Fifth Symphony. Haydn's lovely, sunny score had never been done before at these concerts. Mr. Burgin's conducting was praiseworthy the program through.

The orchestra journeyed to Washington, D. C., for a special concert on Saturday night in honor of the president of France, Vincent Auriol, and returned immediately to give the fifth concert of its Sunday series the next afternoon, April 1. Here again Mr. Burgin conducted, offering Beethoven's Egmont Overture; the Chopin F minor Piano Concerto, with Joseph Battista giving a fine account of the solo part, and Schönberg's unnecessary transcription for orchestra of Brahms's G minor Piano Quartet.

Mr. Burgin likewise had charge of the eighth Tuesday evening concert, on March 20.

The student orchestra of the New England Conservatory of Music, conducted by Dean Malcolm H. Holmes, gave a concert of unusual adventure and ambition at Jordan Hall on March 29. The high point of the evening was a set of excerpts from Beethoven's Fidelio, with the conservatory chorus and soloists. Chief among the latter was Frederick Jagel, now a member of the faculty, who took the role of Florestan. The others were Robert Barnes, John Clegg, Emmalina de Vita, Ruth Griffin, and William Metcalf. Things went pretty well.

The program began with Christopher Zarba's Palm Sunday, a student piece of character, style, and promise. Harry Kruger was soloist in Kent Kennan's Night Soliloquy, for flute and strings. The remaining number was a suite from Rimsky-Korsakoff's Mlada.

The Zimmler String Sinfonietta has given distinction and variety to the

season with its three concerts in Jordan Hall under the auspices of the Friends of Chamber Music. The concluding concert, on March 29, offered Boyce's Third Symphony, Handel's B flat Harp Concerto, Debussy's Danse Sacrée and Danse Profane, and Johann Christian Bach's A minor Sinfonia Concertante. George Zazofsky and Samuel Mayes took the violin and cello solos in the Bach work, and Marcel Grandjany was the virtuoso harp soloist. Irving Fine conducted the first performance of his Notturmo for Strings and Harp, which is small of form and compact, intense though quiet, and full of melodic tension.

Strauss's Ariadne auf Naxos had never been heard in Boston until Boris Goldovsky conducted the New England Conservatory opera workshop in two performances at Jordan Hall on March 20 and 21. The settings were fragmentary, and the student orchestra accompanied only part of the performances, Mr. Goldovsky playing the rest on the piano. The not very satisfactory result was still worthwhile, since it gave a chance to hear this rich and radiant work. The leading singers were adequate: Emmalina de Vita as the Composer, Willabelle Underwood as Ariadne, Jacqueline Bazinet as Zerbinetta, and Adam Petroski as Bacchus.

The Robert Shaw Chorale appeared here on March 18, and I had never heard such choral virtuosity before, such crystal-clear enunciation, or so much telling resonance from a group of this size.

The Harvard University department of music sponsored the appearance of the Pasquier Trio at Sanders Theatre on March 22. The ensemble performed in its customary excellent fashion. Claudio Arrau, in his March 25 recital, once again showed his special blend of keyboard virtuosity and musicianship.

The Longy School of Music began a spring festival of three concerts at Sanders Theatre on March 26, when the program consisted of Brahms's C minor Piano Quartet, Arthur Shepherd's D minor Piano Quintet, and Mendelssohn's Octet for Strings.

José Iturbi finally presented at Symphony Hall on April 1 the recital he was scheduled to have given the previous Friday. Bad flying weather had grounded him in Philadelphia at that time.

—CYRUS DURGIN

Berea Bach Festival Scheduled for Early June

BEREA, OHIO.—The Baldwin-Wallace Conservatory of Music will hold its nineteenth annual Bach Festival on June 1 and 2. The B minor Mass, Robert Schol's orchestration of the Art of Fugue, and the first part of the Well-Tempered Clavier will be included in the programs. The Mass will be conducted by Harold Baltz, with Mary Marting Pendell, soprano; Belva Kibler, contralto; Glenn Schnittke, tenor; and Philip MacGregor, bass, as soloists. George Poinar will conduct the Art of Fugue, and Arthur Loesser will play the 24 preludes and fugues. The school's a cappella choir, directed by Cecil Munk, will also take part.

Musical America Associate Editor Weds

Vivian Anne Treacy and John F. Majeski, Jr., associate editor of MUSICAL AMERICA, were married on March 26 at the St. Catherine of Sienna Church, St. Albans, New York. The Rev. William F. Lynch, S. J., officiated.

Easter Program Closes Baltimore Symphony Season

BALTIMORE.—The local musical scene still centers around the Baltimore Symphony, Reginald Stewart, conductor, which gave its final concert of the season on Easter Sunday. A new concertmaster, Jan Tomasow, was one of the important changes in personnel last fall, and there was a noticeable improvement in the orchestral tone. The strings were outstanding for their relaxed, warm tone; the woodwinds were excellent; and the brasses seemed much stronger than in the past.

John Charles Thomas was the distinguished soloist in the opening subscription concert, on Nov. 8. Three weeks later Lily Pons was heard with the orchestra in some of her best performances here. In the latter program Stravinsky's C major Symphony, new to Baltimore, was admirably played.

On Dec. 6 Robert Casadesu was the excellent soloist in Franck's Symphonic Variations and Weber's Konzertstück. A Bach anniversary program on Dec. 13, with Joseph Fuchs and William Kroll as violin soloists, proved one of the most stimulating of the year.

Samuel Barber's Knoxville: Summer of 1915 and excerpts from Alban Berg's Lulu, with Carolyn Blakeslee exhibiting technical and expressive resourcefulness as the soprano soloist, had their local premieres in the Jan. 3 program. On Jan. 17, Michael Tippett's Concerto for Double String Orchestra was performed for the first time in America, and Dame Myra Hess gave an incomparable reading of Beethoven's Fourth Piano Concerto. Gregor Piatigorsky played Bloch's Schelomo and Milhaud's First Cello Concerto, in the Jan. 31 concert.

The world premiere of Spencer Huffman's Third Symphony was presented on Feb. 7. The composer is a faculty member of the Peabody Conservatory of Music. The symphony's first and fourth movements are compact and coherent. The second and third seem to wander somewhat, but the work as a whole makes a favorable impression. In the same program a group of singers from the conservatory joined the orchestra for the local premiere of Vaughan Williams' Serenade to Music. The final subscription concert, on March 7, included a very competent performance of Beethoven's Emperor Piano Concerto, with Pasquale Tallarico, of the conservatory faculty, as soloist.

The orchestra's popular-priced concerts on Sunday nights, sponsored by the department of recreation and parks of Baltimore's Bureau of Music, quite often departed from routine programs. Menotti's The Telephone was given in concert form, with Carolyn Blakeslee and Carl Knepper, on Jan. 7; Howard Thatcher's Lyric Suite, with the composer, of the Peabody faculty, conducting, was performed for the first time on Feb. 11; and Frank Whitmore, winner of the Baltimore Music Club's annual competition for an appearance with the orchestra, was the soloist on March 11, displaying good musicianship and a fine voice.

Exciting performances have been provided by several visiting orchestras, including the Royal Philharmonic; the Philadelphia Orchestra, with Emil Telmányi and Solomon as notable soloists; and the National Symphony, with Howard Mitchell as the regular conductor and Ernest Ansermet, Leonard Bernstein, and Leopold Stokowski as guest conductors. Guiomar Novaes gave an effective reading of Schumann's Piano Concerto as soloist with the National Symphony.

—GEORGE KENT BELLOWES

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Sound Leadership At the Metropolitan

THE general manager of the Metropolitan Opera, like the mayor of New York, faces a staggering maze of administrative problems. Rudolf Bing's first year at the nation's leading opera house has brought reassuring evidence of sound judgment, catholicity of taste, practical idealism, and a keen sense of the need for progress. The record of the past season is impressive from many points of view; and the plans for next season reveal a far-sighted policy.

Nothing is more significant than the establishment of a television department, to be headed by Herbert Graf, Reginald Allen, and John Gutman. American cultural institutions have all too often tended to sniff at new media for art or entertainment, depriving the experimenters of their valuable resources and knowledge and depriving themselves of new ideas and a new public. From the beginnings of radio in the United States we should learn a valuable lesson in forming our attitude toward television. Mr. Bing has stated his conviction that the Metropolitan cannot afford to ignore television. By developing new techniques of stage-craft in opera productions televised from studios and building a repertoire distinct from that of the opera house, the Metropolitan is taking sides with the future.

The statistics of the past season speak eloquently for Mr. Bing's fairness and concern for a balanced repertoire. He could not very well be expected to undertake so bold a venture as producing a contemporary work in his first season, with all its hazards. Nor will he be able next year to risk the outlay needed for a challenging new opera of our time. In all other respects, however, the record of the past season and the prospectus for the season to come offer satisfaction to the most captious opera-goer.

The absurd complaints about the neglect of the Italian repertoire for the benefit of the German are effectively answered by the statistics. Even if (for the sake of argument) one adds the nineteen performances of Fledermaus in English and the ten performances of The Magic Flute in English to the total of German operas, the Italian operas still had fourteen more performances. Only one opera—Faust—was given in French, it is true, but next season we are promised a new production of Carmen, a revival of Massenet's Manon, and Gluck's Alceste, this last in English.

Although it is disappointing to find the past season's new production of Der Fliegende Holländer disappearing, the splendid production of Verdi's Don Carlo is being kept in the repertoire. Wagnerians will be consoled (partially at least) for the loss of Der Fliegende Holländer and the Ring next season by the revivals of Die Meistersinger and of Parsifal. The version of Mozart's Così Fan Tutte in English, to be directed by Alfred Lunt and conducted by Fritz Stiedry, may well clarify the intricacies of the comic plot to the majority of the Metropolitan Opera audience, which does not understand Italian.

Two of the most standard works of the entire repertoire, Aida and Rigoletto, are to have new productions, so the old guard will find no cause to grumble at the prospects for next season. By sending a separate Fledermaus company on the road the Metropolitan will bring itself closer to the operatic audience outside New York. On every front Mr. Bing has proved an able strategist. He has not exhausted himself in the useless at-

tempt to please everybody, but he has considered everybody's tastes, interests, and just claims in planning the present and the future of the venerable, if cumbersome, institution he heads.

A Vital Experiment In Dance Education

ONCE again, the Juilliard School of Music has taken a significant step in educational policy—this time in the field of the dance. The dance department to be established next year in the school will bring together for the first time anywhere leading creative figures in modern dance and ballet. Martha Graham and Antony Tudor, Doris Humphrey and Jerome Robbins, José Limón and Agnes de Mille will be working under the same roof. If that roof is not raised in the process, the skill, tact, and broad experience of Martha Hill, the director of the new dance department, will be largely responsible for the management of such individual, powerful, and explosive temperaments.

The provincialism of outlook and the bitter partisanship that have tended to split the dance world since the advent of modern dance and the flowering of ballet in the United States will be ignored in this dance department. William Schuman, president of the Juilliard School, emphasized this point in his announcement of the project: "The dance will be approached as the study of a major art rather than considering it from one particular point of view, technique, or cult. The specific studies will stress the dance as a performing art, with basic dance techniques encompassing the important contributions to this art. In addition to ballet and modern dance, the two major schools of our day, the folk idiom will also be included."

The benefits of this catholic approach to dance will be manifold. Students will learn to approach dance as a basically unified art with myriad forms of expression, rather than as a narrow cult or aesthetic dogma, rigidly denying truth in any but an approved form. Complementary studies will give them a sound education in music and in the humanities, very often sadly neglected in the training of dancers.

Perhaps the most important aspect of this project, as Mr. Schuman himself has pointed out, is the fact that it will concentrate on the creative experience and activity of masters in the field. Students will see great dancers and choreographers at work, will participate in the dances and will perform them. The art of instrumentation, as Mr. Schuman pointed out by way of illustration, did not develop because instrument makers made new devices or because virtuosos were able to exhibit prodigies of physical dexterity. It developed because great composers demanded new tones, phrases, and colors in their music. We find the same analogy in the fields of opera and song. Singers of older and established schools rebelled furiously against the works of the mature Verdi and Wagner as being brutal, over-orchestrated, and impossible to sing beautifully. Today we take the Verdian and Wagnerian styles of singing for granted. The creative artist is always the source of new techniques and methods of expression. The student learns by doing, not by studying abstract methods divorced from the living practice of the theatre and the concert hall. The new Juilliard department should provide not merely a haven for dance but a magnificent opportunity for its development.

Musical Americana

DURING his recent visit to the United States, Vincent Auriol, president of France, notified twelve Americans of their advancement in or admission to the Legion of Honor because of their help to Franco-American understanding. Among those advanced to the rank of officer were **Dimitri Mitropoulos** and **Virgil Thomson**. **Olin Downes** was named a chevalier of the Legion. **Kirsten Flagstad** flew to London on April 10 to sing at the Albert Hall. Later she will go to Paris for opera appearances.

In the opening performance in New York of the Ringling Brothers and Barnum & Bailey Circus, for the benefit of the Louise Baer Memorial Fund, **Lily Pons** appeared as an animal trainer, **Lauritz Melchior** as one of the clowns, and **Lanny Ross** as a choral leader in a spectacle number. The *American Jewish Review* has made a special award to **Serge Koussevitzky** for his contributions to Israel's musical archives and his work in conducting the Israel Philharmonic.

The **Trapp Family Singers** will conduct four ten-day Sing Weeks between July 9 and Aug. 30 at the camp adjacent to their home at Stowe, Vt. **Eugene Ormandy** will conduct two programs at the **Jan Sibelius** festival next June in Helsinki, Finland. He will also conduct in Bordeaux, at La Scala in Milan, and in Copenhagen. Between her appearances at the Florence Maggio Musicale and the Bayreuth Festival, **Astrid Varnay** will sing in five performances of Wagnerian and Italian operas at Covent Garden in London.

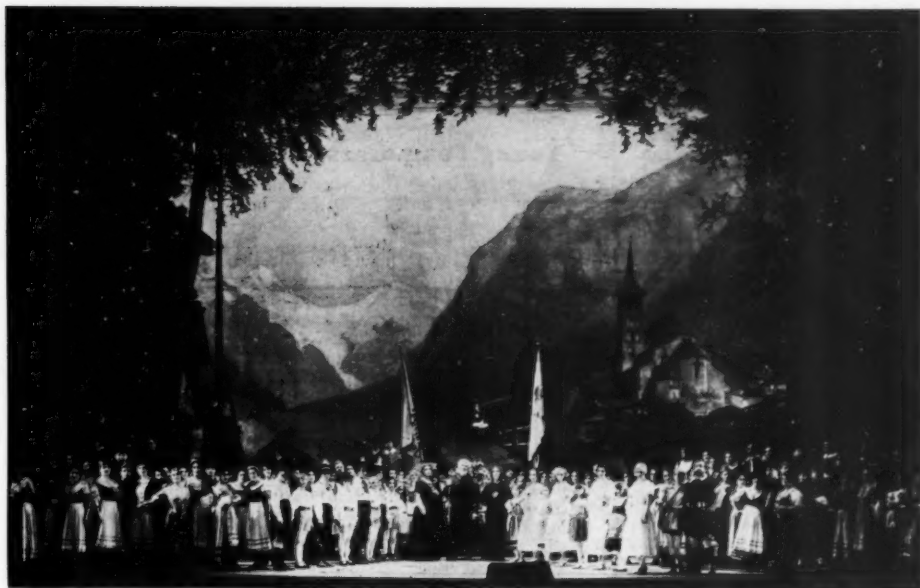
For the second year in a row **Suzanne Danco** was among the winners of the Grand Prix du Disque, awarded by the Académie Charles Cros in France. Her recording of Caccini's *Amarilli* won the prize in the vocal category. **José Limón** and members of his company participated in the opening of a Mexican dance festival in Mexico City. The program included Limón's new work, *The Four Suns*, for which **Carlos Chavez** composed the music and Miguel Covarrubias designed the setting and costumes. **György Sándor** will appear with the London Symphony, under the direction of **Richard Austin**, in May as part of the Festival of Britain.

Among the concert artists who have made short musical films for Twentieth Century-Fox is **Eugene Conley**. **Jesús María Sanromá** flew to Rio de Janeiro to give a recital at the University of Puerto Rico. During a recent tour of North Africa, **Yehudi Menuhin** was stranded by floods on the road from Tangiers to Morocco. Natives helped to transport his rented station wagon while the violinist waded through the waters holding his Stradivarius high over his head. **Joan Hammond** is singing in five of the nine opera performances at Covent Garden during April.

Rudolf Firkusny, now touring Europe, will be one of the judges in the **Marguerite Long-Jacques Thibaud** contest in Paris this June. **Leopold Stokowski** sailed on April 14 for an extended European tour that will include appearances at the Festival of Britain, Holland Festival, Lucerne Festival, and Salzburg Festival. **Claudio Arrau** was soloist in Chavez's Piano Concerto with the Orquesta Sinfónica Nacional, under the composer's direction, in Mexico City. **Nathan Milstein** will be soloist with the orchestra later this month.

Robert Gaby, and **Jean Casadesu** will be heard in concertos for one, two, and three pianos with orchestras in Rome and Paris later this month. **Artur Rodzinski** will introduce scores by **Paul Hindemith**, **Béla Bartók**, and **Aaron Copland** during his engagement in Buenos Aires. **Ellen Faulk** has been awarded an honorary membership in Sigma Alpha Iota. **Yaltah Menuhin** and **Michael Mann** made their London debut recently in a program of piano and viola music.

In May, **Teresa Stich Randall** will sing Eurydice in performances of *Orfeo* at the Florence Maggio Musicale. She will also sing in three performances of the Verdi Requiem with the Montreux Symphony in Switzerland. **Jascha Horenstein** conducted a series of seven concerts with the Brussels Philharmonic earlier this year. **Charles Platte** made his debut with the Vienna Staatsoper last month. The Chicago-born tenor was heard in **Serge Prokofiev's** *The Love for Three Oranges*. Later he will sing in *La Traviata* and in *Rigoletto*. First prize in the Radio-Luxembourg International Contest in Musical Interpretation was won by **Ronald Hodges**, pianist from Norristown, Penna. **Josephine Anne Chotzinoff**, daughter of **Samuel Chotzinoff**, was married recently to **Herbert Grossman**. **Carl Friedberg** was made an honorary citizen of Toledo, Ohio, after he appeared as soloist with the Toledo Symphony, conducted by **Wolfgang Stresemann**.



A scene from Act I of Rossini's *William Tell*, revived by the Metropolitan Opera on March 21, 1931. Prominent in the cast were Editha Fleischer, Giacomo Lauri-Volpi, Giuseppe Danise, and Ezio Pinza

WHAT THEY READ TWENTY YEARS AGO

Not Such a Long Look

If you want to take a long look into the future, just talk to Alfred N. Goldsmith. This gentleman is vice-president and chief engineer of RCA, and seems to live about six jumps ahead of most of us. We ask tremulously about television, and the urbane doctor begins to talk about the entertainment of the future, in which television is but one of the mechanical marvels we shall all take for granted some day. Home sound movies constitute another.

Words from a Famous Widow

"Bert must have had to put up with a great deal from me at first because of my ignorance of music," said Mrs. Ethelbert Nevin. "I disgraced myself in our early courtship by asking who Wagner was. I soon found out."

Honors

In England, the Cobbett Medal for services to chamber music has been awarded to Arnold Bax. . . . Pablo Casals has been given the Grand Cross of the Order of Isabella the Catholic by the King of Spain. . . . The French Government has honored Vincent d'Indy by elevating him to the rank of Grand Officer of the Legion of Honor on his eightieth birthday. . . . Among the honors conferred on Sir George Henschel on his 81st birthday was the freedom of the Company of Musicians.

German Opera Visit

Under the baton of Max von Schillings, the German Opera opened its New York season at the Mecca Auditorium with *Tristan und Isolde*. Singers in the company include Johanna Gadschi, Carl Hartmann, Marie von Essen, Richard Gross, Karl Braun, Johannes Sembach, Esther Stoll, Ida von Barsy, Margarethe Baumer, Max Roth, Laurenz Pierot, and Max Adrian.

Gigli Gets Present

Beniamino Gigli was honored by the Metropolitan Opera chorus which presented him with a gold medal to commemorate the completion of his tenth season at the opera house. An accompanying address was signed by 106 members.

Would He Like Singing Commercials?

The differences between British and American broadcasting, always a favorite topic of conversation in radio circles, was stimulated afresh by the recent visit to this country of R. Milward Ellis, chairman of the British Radio Manufacturing Association. Mr. Ellis compared the two systems candidly, granting America a preponderance of big names, more money, more variety, longer broadcasting periods—and lower quality. There is no jazz on the British air waves on Sundays. The presence of too much advertising on our programs appalled Mr. Ellis.

Applause for Overture, 1931

For the first time in many a day the hard-working orchestra of the Metropolitan Opera had to get up and bow. It was at the close of that hackneyed but rousing overture popularly known as *William Tell*, when Tullio Serafin had to bid them rise to satisfy the audience unwilling to allow the revival of Rossini's opera to proceed. Would that the rest of the opera were as worthy!

Sidelight on Berg Opera

Arriving in the Pennsylvania Railroad Station on the evening of March 19 at six, one came to an entrance gate with a big placard above it reading: *WOZZECK*. And as one went below to the special train which carried the New York music pilgrims to Philadelphia for the most important premiere in this country since a night in December, 1918, when Puccini's *Trittico* was given at the Metropolitan, one saw signs on the car windows which read: *WOZZECK*. I wonder what other travellers thought? And what did the red-caps make of a train full of personas *ans* baggage? It's directly against their livelihood! (Mephisto's Musings.)

New Concertmaster

Mishel Piastro, who was concertmaster of the San Francisco Symphony for six years, has been engaged for a similar post with the New York Philharmonic-Symphony. He succeeds Scipione Guidi, whose resignation came after ten years. Mr. Piastro was born in Kertz, Russia, played in the Orient, and made his New York debut in 1920.

On The Front Cover

MACK HARRELL, a native of Celeste, Tex., studied violin for several years before he began taking singing lessons. The baritone's first important public engagement came in 1935 in a performance by the New York Philharmonic-Symphony of Rimsky-Korsakoff's *Snow Maiden*. In October, 1938, he made his New York recital debut, and the following April he won the Metropolitan Opera Auditions of the Air. Since 1935 he has given recitals and appeared with leading orchestras throughout the United States and Canada. He has made four European tours, and he has sung leading roles with the Metropolitan Opera, the Chicago Opera, and the San Francisco Opera. This season he took leading roles in the Philharmonic's concert versions of three operas, including the title role of *Wozzeck*. Next season he is scheduled to sing with the orchestra in Monteverdi's *Orfeo* and Brahms's *A German Requiem*. (Photograph by John Seymour Erwin, New York.)

British Critic

(Continued from page 8)

lightful! Children that we are, it makes us feel as noble and responsible as when, by shouting that we believe in fairies, we save the life of Tinker Bell in Peter Pan.

The production was "devised" by Theodore Komisarjevsky and "staged" by Vladimir Rosing; ignorant of the exact boundary between their functions, I can only award a combined bouquet to both. The scenery, designed (as were the costumes and masks) by Mstislav Dobujinsky, was gay in color and bold and simple in conception. It formed an admirable framework for acting that was properly stylized but never became stiff or over-mannered. A little-known work such as this opera relieves the stage director from the deadly dilemma that so often besets him in general repertory works—the dilemma of either being bogged down by traditions or of appearing to play the deliberate rebel. The Love for Three Oranges has here been given a staging so pleasant, and seemingly so inevitable, that the newcomer disentangles with difficulty the contributions made respectively by the opera and by the production. The work is given in an English translation by Victor Seroff, which flows admirably. A spoken prologue, written by Mr. Komisarjevsky, is used—although a different prologue appears in the libretto as sold in the theatre.

And what does Prokofiev contribute? Before entering the theatre, the music-lover in all probability can recall one and only one tune from the opera—the impudent, near-grotesque march that has been made famous through concert transcriptions for orchestra and piano. When he emerges from a performance he may well find himself haunted by one and only one tune—the same one, which is heard and hinted at more than once in the score. For the rest, Prokofiev provides little in the way of operatic ear-ticklers. He avoids anything so compact in form as to justify its description as an aria. Sometimes, indeed, one almost sees in action the conscious process of avoidance. When the fantastic and evil cook-giantess is fascinated and reduced to harmlessness by the sight of a magic ribbon (acknowledgments to Papageno, please!) her utterance begins as though she were embarking in a full-scale vocal scena; but soon it tails off into a dance and then into a resumption of the business of the plot. Still, there is no mistaking the quicksilver attractiveness of Prokofiev's music—particularly, perhaps, when the orchestra is heard alone, as in the music to which the "bad" characters are made as a punishment to sweep the floor. The lively melody, the pungent orchestration, the easy-sounding yet unexpected chromatic key-changes, stamp the work as a felicitous product of its composer's gifts.

Musically, the performance could have been better. The orchestra, conducted by Laszlo Halasz, tended to raggedness; Robert Rounseville, as the princely hero, sounded forced and unlyrical. Elaine Malbin, however, was both as dainty and as sweet-voiced as the fairy-tales say a princess should be; and the cook-giantess, a role for a male low comedian, was deliciously played by Richard Wentworth. As Truffaldino, the prince's companion on his travels, Luigi Velluci gave an endearing characterization although he was vocally a little monotonous. Lawrence Winters was finely sonorous as Celio, the magician, and Frances Bible tackled with her usual accomplishment the part of the prince's wicked cousin. Norman Scott, Carlton Gauld, Lorna Sydney (whose enunciation lacked clarity), and Emile Renan filled the other principal parts.

The audience revelled, as well they might, in this unusual and fetching entertainment. But during the final moments of the opera, when a dance takes place, there was considerable

obstruction to the view when certain members of the audience suddenly recalled that they had an urgent appointment elsewhere. Late-comers are an old trouble in opera; behold now the early-goers, certainly an equal menace.

Young Composers

A disappointing start was made on April 13 to a series of concerts held at the New School for Social Research. Chamber groups from the school orchestra played works by Henry Cowell, the school's music director, and by several young composers, some of them students at the school. The students not only performed the music but also organized the concert—a praiseworthy enterprise on the face of it. But the young composers' work was of a markedly low quality. A trio for violin, oboe, and piano by Bert Bacharach displayed originality, with some effective moments in the middle movement, but otherwise not one of the pieces—ranging from the severest atonality to the slushiest collocations of added sixths and added ninths—merited public performance. To push students' work too soon out into the world does not help the composers, but merely alarms the public—including this British reviewer, who felt surprised that a school should sponsor the public performance of works that would look rather battered after a classroom discussion. It would do no service to shout the students' individual weaknesses from these columns, so it shall merely be recorded that the composers were Francis Hebron (String Trio, and Miniature No. 2, for saxophone and winds), Jack Duffy (Adagio, Swing and Waltz, for wind quartet, and "1950," septet for strings and woodwinds), Ronald Roseman (Fugue for Oboe, Clarinet, and Bassoon), John DeWitt (Divertimento, for flute and oboe), Sylvia Foodim, and Joseph Paladino (each a string quartet movement). The performances were generally given with remarkable assurance, considerable technique, and insufficient expression.

The concert ended with Henry Cowell's Tocanta. According to the composer, who was present, the title synthesizes the terms toccata and cantata. The piece uses wordless soprano, flute, cello, and piano, and was performed by Alice Burnett, Frank Langone, Joseph Paladino, and Sylvia Foodim. The soprano sang consistently too softly to give the ensemble satisfactory balance, and the cellist's intonation was sometimes unsure; but, even so, it was clear that the work—which slips easily from one tonality to another, and flirts harmlessly with polytonality—makes a strong claim to rank among the duller ever to come from an established composer. In fact, this Tocanta is turgedious.

National Gallery Concert

The Howard University Choir, directed by Warner Lawson, sang modern American music on April 15 at the National Gallery of Art, Washington, D. C. It was the third of four concerts that formed the Gallery's eighth American Music Festival. The pleasant courtyard that formed the auditorium was full; about six hundred people were seated and about four hundred stood. It was interesting for a British visitor to see that Washington has followed the lead of London—where the National Gallery's concerts, held at lunch-time and organized by Myra Hess, so nobly relieved the famine of music during the early, dangerous days of the second World War. (Or it would perhaps be truer to say that Washington has succeeded London, where National Gallery concerts have now ceased.) This Washington concert, my final assignment as guest reviewer for MUSICAL AMERICA, proved as stimulating a musical experience as has come my way on this visit.

The Howard University Choir sang sensitively, accurately and with clear

enunciation. The tone of the singers, some fifty in number, was a little thin at first, but became wholly agreeable as the evening progressed. Their director avoided the sudden crescendo, the forte-piano effects, and other somewhat sensational stylistic dynamics whose abuse has led one to think them typical of Negro choral singing. Doubtless he was correct in so doing—as also in presenting a program which did not include arrangements of traditional Negro songs—since such a choir as his has every right to be judged as an interpreter of the normal concert repertory, and not as the purveyor of a regional or dialectal form of art. Yet there were times when the choir could well have been summoned by greater dynamic urgency—particularly in Randall Thomson's Tarantella (a setting of Hilaire Belloc's poem beginning "Do you remember an inn, Miranda?"), in which not all the composer's accentuation-marks were observed, and in which the total effect was somewhat tame. More brilliance might also have been imparted to Aaron Copland's Las Agachadas, a Spanish-language setting in almost concerto-grosso form, with a smaller solo group and a large accompanying chorus. This piece seems somewhat superficial, although it would perhaps be unfair to describe it as Villa-Lobos diluted with Coca-Cola.

The Copland work and nearly all the other items were receiving their first Washington performances. Poem of America, an extended work that occupied all the second half of the concert, was being given its first performance anywhere. The composer (who was present) is Mark Fax, Mr. Lawson's colleague on the faculty of Howard University. The libretto is "compiled" from poetry by Walt Whitman, with a certain freedom in omission and addition of words. Mr. Fax showed plainly his skill in constructing certain small forms incorporated in the piece (for instance, a canon for female voices of the words "Rhymes and rhymers pass away") and in the sectional handling of voices. But as a whole the piece is disjointed, lacking in contrast, and wearisome. That canon, for instance—there seems no reason, in the poem, for the flow of the sense to be held up at that point by the considerable repetition of words which the canon involves, nor for a repeat of the canon later. Mr. Fax indeed not only repeats words at great length, but even goes back, after setting intervening material, to a former passage in the poem. Whitman, of all poets—the rhetorical, unsymmetrical Whitman—will not yield to much formalistic musical treatment. A line such as "Age, precedent, have long been accumulating undirected materials" can be said (or sung, or declaimed) once, and that is enough: it becomes absurd if subjected to the extended fugal treatment accorded it in this work. Mr. Fax is, of course, in good company. Vaughan Williams' setting of Whitman in A Sea Symphony is an act of almost equal violence. But the Vaughan Williams work has a certain breadth and spontaneity that carries it along; Mr. Fax's piece has not. If one compares it—because of its patriotic burden and its use of a solo male singer plus a mixed chorus—with Earl Robinson's Ballad for Americans, the conclusion must be that Mr. Fax's piece is learned but dead and Mr. Robinson's vulgar but breathing real life. For Poem of America the choir had a fine solo baritone, Edward Matthews, as guest artist.

The remainder of the program ranged from Harold Fredell's unaccompanied anthem, King of Glory, King of Peace, in well-made traditional idiom, to the strictly contemporary setting by William Bergsma of Let True Love Be Among Us. This piece is a tour de force: any composer, almost, might have set a thirteenth-century religious lyric to music of a modal flavor, as Mr. Bergsma

has done, but how many would further harness it to a fast tempo and a rhythm of jazz-like syncopations? The technique is sure, the effect brilliant. Here is perhaps the most exciting piece of American music that I have encountered in my stay.

Robert Ward's charming setting of With Rue My Heart is Laden (of which the title was given on the program in small letters, as though A. E. Housman were e. e. cummings) showed an ability to write with individuality within the old romantic tradition; so did Spring Pastoral, in which Mary Howe (who was present) has delicately and imaginatively set a poem by Elinor Wylie. Works by Peter Mennin, Robert Delaney, and Norman Dello Joio rounded out a concert that was enterprisingly planned and well executed. An Englishman, mindful of his own country's high choral standards, has no hesitation in saluting the fine musicianship of this performance. Attrus Fleming, Jr., and Henry Kindlam ably shared the piano accompaniments.

Wozzeck

(Continued from page 5)

Mark Harrell's Wozzeck ranks as one of the finest performances I have ever heard. Wozzeck's true self, his basic decency struggling to rise through the confusion of his oppressed mind, was displayed in this portrayal. Mr. Harrell performed the normally-sung section of his role in such a way as to make the fantastically complex melodic intervals sound inevitable and natural; and he differentiated correctly between this and the Sprechstimme, of which he was equally the master. Occasionally he would be a tone or so off pitch in the sung passages, but this happened much more rarely than one would think possible in this music. Eileen Farrell, as Marie, made some more serious errors of pitch; but her performance must also be classed as no less than admirable. She showed great tenderness in her opening scene, with the child, and tense passion during the quarrel with Wozzeck. Edwina Fustis was properly shrewish and forceful as Margaret.

How much, one wonders, do the occasional lapses from pitch matter in this music? Not so much, perhaps; the direction of the melody (up or down) and the rhythm are more important than actual pitch in the voice parts. The harmonic pattern of the music is determined by the orchestra, not the voices. In fact, almost the only serious trouble arises when a singer's wrong note suggests, by its relation to the accompanying or succeeding tone of an orchestral instrument, a degree of consonance that the composer did not intend. Such moments did not occur often enough on this occasion to impede one's appreciation of the performance and one's gratitude for the labor and artistry involved. The presentation conceded something to the operatic nature of the work. Some stage poses were reproduced on the platform—for instance, Wozzeck stood behind the seated Captain in the opening scene, when he is supposed to be shaving him. Wozzeck, Andres, and the two artisans appeared in their shirtsleeves, presumably to emphasize their difference in social status from the Captain and Doctor. The soloists were permitted to turn to each other while singing; this was a mistake, in so far as it prevented certain passages from being fully audible from seats at the side of the hall. But the performance, as a whole, was memorable. A better one is scarcely to be thought possible.

Addition to List Of English Managers

The list of concert managers in England in the special issue of MUSICAL AMERICA inadvertently omitted the name of S. A. Gorlinsky, Ltd., 123 Pall Mall, London, S. W. 1.

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Indianapolis Hears Premiere Of Malipiero Work

INDIANAPOLIS.—Malipiero's Fifth Symphony, scored for two pianos and orchestra, was given its American premiere by the Indianapolis Symphony in the program for Feb. 4 and 5. With Fabien Sevitzky conducting and Bartlett and Robertson as soloists, the work seemed more difficult than impressive, having more manner than matter. The duo-pianists were also heard in Mozart's E flat major Concerto.

During the Christmas season the orchestra gave a curious performance of Carmen. The Murat Theatre stage, where its concerts are given, is just about large enough for the eighty members of the orchestra. For the opera the orchestra, the Indianapolis Symphonic Choir, and ten soloists were crowded onto it. Some semblance of action was attempted between the conductor's podium and the orchestra, but space was so circumscribed the results were sketchy. Furthermore, some of the soloists sang in French and some in English.

Irra Petina sang the title role agreeably, if without much distinction. Her excellent talents as an actress, however, helped to create some illusion. Her colleagues were Naomi Pryor as Micaela, Mario Berini as Don José, and Floyd Worthington as Escamillo. Mrs. Pryor, a voice teacher at the Jordan College of Music, shared honors with Miss Petina in the performance. The other six singers were local students.

The orchestra's first concerts of the New Year, on Jan. 7 and 8, brought Claudio Arrau as soloist in Brahms's First Piano Concerto. The following week Jascha Heifetz was heard in Beethoven's Violin Concerto, and the orchestra included

Cowell's Fourth Symphony in the program.

In the weeks between Dec. 23 and Feb. 5, the orchestra also played a Pop concert, with Toba Brill as piano soloist; a Meet Your Orchestra program, sponsored by the city and open to the public without charge; a children's concert; eight high-school concerts; and two concerts for industrial organizations. Renato Pacini, assistant conductor, led some programs and Mr. Sevitzky all the rest.

Izler Solomon conducted the Israel Philharmonic in its local concert on Feb. 6, and Isaac Stern was the violin soloist.

Yehudi Menuhin and Ferruccio Tagliavini have been recent recitalists. Stanley Weiner and Edwin Biltcliffe, concertmaster and pianist of the Indianapolis Symphony, gave a joint program on Jan. 24.

Jordan College staged Alberto Bimboni's In the Name of Culture, an operatic jibe at women's clubs, on Jan. 9 and 10.

The season's second concert by the Philharmonic Orchestra of Indianapolis was conducted by Ernst Hoffman, with Janna Dawson as soloist in Beethoven's Third Piano Concerto.

—WALTER WHITWORTH

Michigan College Offers Bach Program

EAST LANSING, MICH.—The coliseum musicum of the Michigan State College music department presented a program on Feb. 18 devoted to music by three of J. S. Bach's sons, played by a chamber orchestra conducted by Alexander Schuster, with Ernst Victor Wolff as harpsichord soloist. The department closed its 1950-51 concert series with a program by Reginald Kell and Mieczyslaw Horszowski. With the co-operation of the radio, speech, drama, and art departments, the music department will hold a fine-arts festival this spring.

—ETHELYN SEXTON

Graham Offers Orchestral Dance In Denver Concert

DENVER.—During February, Saul Caston conducted the Denver Symphony in concerts at which Martha Graham; Harold Whipple, assistant concertmaster; and Fred Hoepfner, first cellist, were soloists. The largest crowd to see a modern dance in these parts filled the auditorium when Miss Graham danced her Judith, to William Schuman's very effective score. Reaction to the work was very strong in both directions, and there may be similar presentations in the future.

Other concerts led by Mr. Caston in past months have had as soloists Robert Casadesu, playing his own E major Piano Concerto and the Liszt A major Concerto; Storm Bull, head of the University of Colorado piano department, playing Bartók's Second Piano Concerto; Dorothy Maynor; Ruthabath Kreuger Conrad, Denver violinist; John Browning, Jr., seventeen-year-old pianist whose parents were formerly active in Denver musical life; and Selma Caston, wife of the conductor, who sang Chausson's Poème de l'Amour et de la Mer and the solo part in Harl McDonald's Third Symphony. Mr. McDonald was guest conductor for his symphony.

According to a recent announcement, Mr. Caston will continue as music director and conductor of the orchestra under a new long-term contract.

During a two-week midseason absence Mr. Caston's place was taken at one concert by Leopold Stokowski and at the second by Walter Eisenberg, concertmaster of the orchestra. Mr. Eisenberg has also been busy as conductor of a local chamber orchestra and a new revue presented by the Urban League.

Two works by resident composers were played by the Denver Symphony in a November concert—Cecil Effinger's Little Symphony and Emmy Brady Rogers' Platte Valley, Fantasy on Cowboy Tunes and Rhythms, for piano and orchestra. Mrs. Rogers was soloist in her composition.

Arthur W. Oberfelder has presented the Ballet Russe de Monte Carlo, Rudolf Firkusny, Vladimir Horowitz, Yehudi Menuhin, Artur Rubinstein, Gregor Piatigorsky, Jussi and Anna-Lisa Bjoerling, the de Paur Infantry Chorus, Ballet Theatre, and the Israel Philharmonic. Serge Koussevitzky, conducting the Israeli group, was making his debut here.

The annual performance of Handel's Messiah, given by the Municipal Chorus and a special orchestra, was conducted by John C. Kendel. The soloists were Mary Kendel Conklin, Lucille Holm, Franklin Barger, and Roger Dexter Fee.

Antonia Brico returned from several months abroad to conduct the Denver Business Men's Symphony in a program offering the Sibelius Fifth Symphony and, as soloist, Josephine Goodenough, oboist, and Elizabeth Stiles Lefingwell, cellist.

Il Trovatore, presented in several performances with two-piano accompaniment and scaled-down sets, proved to be good entertainment as presented by an experimental group known as the Capitol Opera Company. Robert Lansing is the motivating force in the group.

—CECIL EFFINGER

Herz Re-engaged By Duluth Orchestra

DULUTH, MINN.—The Duluth Symphony Association has re-engaged Hermann Herz as conductor of the Duluth Symphony for the 1951-52 season. It will be his second season with the orchestra.

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Comedy Dancers

DANCE

Helen McGehee and Ronne Aul
92nd St. YMHA, April 7

The Dance Center of the YM and YWHA presented a dance recital by Helen McGehee and Ronne Aul on April 7 that offered reassuring evidence that there are young modern dancers who have both interesting ideas and resourceful techniques. Miss McGehee, a leading dancer in Martha Graham's company, is in fact a technical virtuoso. She has a phenomenal control of her body, and she delights in using it in her choreography, which is strongly influenced by her great teacher but not slavishly imitative. The Pit, a study in frustration and emancipation, contrasted slow, highly tensed movement in the first part, called Inside, with free, joyous, space-filling movement, in the second, called Outside. Another solo, Suspended Path was both plastically beautiful and psychologically compelling. Five Medieval Tapestries (La Dame à la Licorne), illustrating the senses of Sight, Smell, Taste, Touch, and Hearing, was impishly delightful. Someone to Play With was a wistful, lyric dance; Undine, a duet danced with Jack Moore, was touched with mystery and terror. The familiar Man With a Load of Mischief, also a duet, was funny as ever. Miss McGehee is a major talent; she needs to expand the emotional range and human warmth of her choreography and of her stage personality, but she has a superb equipment and vivid creative imagination.

Mr. Aul, who is a member of the Dudley-Maslow-Bales company, is more impressive as a performer than he is as a choreographer, but two of his dances revealed a sense of dramatic projection and organic design.

Street Musician, a development of suffering into joy and back into depression, had line, energy, and coherence; and Proteus, despite its tentative handling, was an interesting exploration of shifting moods and forms. Movement Dance, although loose in structure, was dynamically gripping. His other dances, Welcoming Jester, Boy with Flowers, Warrior, and At the Recital were too sketchy and trivial in subject to hold interest. Mr. Aul has splendid elevation and a good rhythmic sense. He needs to get beyond his technical facility, to intensify his effectiveness as an interpreter.

Eugene Lester was the pianist for Miss McGehee, and Camilla DeLeon for Mr. Aul. Most of the music had not been composed for the dances, but none of it clashed with the choreography.

—R. S.

Haiti Festival
Ziegfeld Theatre, April 8

As part of the celebrations of Haiti Week in New York, Jean Leon Destiné and his company of dancers, with Jeanne Ramon, gave this recital. He was assisted by the drum players, Alphonse Cimber, Ti-Roro, and Ti-Marcel; artists of the Troupe Folklorique Nationale de Port-Au-Prince; Lumane Casimir, singer; and others.

Mr. Destiné and Miss Ramon are well known to the New York dance public, and they performed brilliantly at this recital. The most interesting works on the program were those in which they had a dominant role, Witch Doctor, a hypnotic voodoo dance; Market Scene in Port-Au-Prince; and Spider Dance, a fascinating solo by Mr. Destiné. Both artists have the instinctive rhythmic control, the ease and grace of execution, and the passionate vitality characteristic of folk dancers, yet both are fully disciplined and experienced performers in more than one idiom.

Some of the group works, such as Congo Tropical, Corn Coumbite, and Apparition of the Thunder God were too loose in structure and repetitious in material to sustain interest. Charming as the gyrations of the pelvis and torso and the arm and shoulder movements of Haitian dance are, they can become tiresome if they are not viewed in a larger context.

The drum playing was stirring, and it was quite sufficient for the dancing, without the interruptions of a jazz orchestra that was heard at happily infrequent intervals throughout the evening. The narrative, in tourist style, was also superfluous. Miss Casimir sang with gusto, once she had grown accustomed to the stage. The costumes were properly colorful and the headaddresses a study in themselves.

—R. S.

Garth, Schurman and Hodes
92nd St. YMHA, April 15, 3:00

Three newcomers were presented by the Dance Center of the YM and YWHA at this recital. This series is especially important in that it gives young dancers a chance to try their wings before the public without the ruinous expenses of a Broadway concert. Mimi Garth had the most interesting dances to offer. No Refuge, a dance in two sections titled Waking and Dreaming, contained highly expressive and original movement. The second part, danced on a sort of chair, was full of striking extensions, body pulsations and distortions. Predatory Figure was also psychologically clear and well organized. A trio, Ode For The Morrow, performed with Lucy Venable and Muriel Brenner, began well but disintegrated. As a performer, Miss Garth was variable. At her best, in No Refuge, she moved excitingly and with control; in other dances she was weak and lackadaisical.

Stuart Hodes is a capable dancer who has not yet fully released himself, either in technique or in choreography. A dynamic and percussive work called Flak brought out a strength and power of dramatic projection he had not revealed up to that point. Most young dancers knock themselves out and overcrowd their compositions with vehement climaxes. Mr. Hodes goes to the other extreme; he is too modest and too economical, although he composes cleanly and intelligently. Surrounding, Unknown—a solo in three parts—had some colorful passages, and Drive revealed a sensitive rhythmic consciousness.

Nona Schurman is perhaps more talented as a choreographer than as a performer. Her movement tended to be sluggish and indecisive, but several of her dances showed both humor and dramatic fancy. In the Studio was an amusing glimpse of a dance in the making, and then in concert performance. Of Night and Time, although much too long, had good invention in it; and The Waiting, a portrait of expectant motherhood, was tasteful and sentimentally appealing. Hostage of Hatred found Miss Schurman out of her depth. Most of her dances are eclectic, but she borrows wisely and well. David Tudor was the pianist for Miss Garth, Sylvia Marshal for Miss Schurman, and Eugene Lester for Mr. Hodes.

—R. S.

Ballet Theatre

(Continued from page 7)

human love. The cats appear and act as human beings until midnight, when they resume their animal form. Agatha is miraculously transformed by her love and does not revert to cat-hood at the midnight bell, despite the enraged protests of her fellow cats. The musician takes her home. One night she can no longer deny the call of the wild, and she crawls out onto the roof-tops. The musician follows her, falls, and is killed. She

curls up beside him to follow him in death.

Miss Marchand (who danced so beautifully with the Petit company in L'Oeuf à la Coque) was superb as Agatha. Besides being a fine character dancer she has a finished classical technique. Mr. Kriza was convincing, if over strenuous, as the musician. Eric Braun gave a dazzling performance as the Cat Baron, and Angela Velez was vividly feline as The Black Cat who strives for his favors. The score is exactly right for the choreography, and the décor is ingenious and imaginative. Without adding anything to the art of dance, this is a captivating ballet.

Mary Ellen Moylan had regained the poise she lacked on opening night, and her phrasing in Les Sylphides was elegant. Norma Vance and Mr. Kriza also danced with a fine sense of romantic distance. Alicia Alonso and Igor Youskevitch brought down the house with a fabulous performance of the Black Swan pas de deux. It was a living lesson in classical style. Outstanding in Les Patineurs was Ruth Ann Koesun, as The Girl in Yellow, ably assisted by Barbara Lloyd, Miss Vance, Dimitri Romanoff, Virginia Barnes, Paula Lloyd and the others. Alexander Smalls and Joseph Levine shared the podium, both conducting adequately.

—R. S.

Queens College Group Presents New Opera

The Caliph's Clock, a new opera by Leo Kraft to a libretto by Joseph Machlis, was given its first performance at Pauline Edwards Hall on March 30 by the Queens College opera workshop, a student group. Both composer and librettist are members of the college faculty. The opera was commissioned by the workshop.

The story, which has to do with a New England clock salesman who sells a potentate a clock, then throws it out of adjustment so as to further his suit of his customer's daughter, is a simple-hearted comedy that spreads terribly thin over the three-act form in which it is cast. The libretto is awkward and the score totally devoid of invention or interesting ideas. Both are far below minimum professional standards. None of the singers were more than passable, even in a workshop context. For the record, the principals were William Werbell, Michael Basile, Helen Toby Feit, and Charles Ahlers. Phyllis Rappaport and the composer played the two pianos while George Petipas conducted.

—J. H., Jr.

Hannikainen Receives Appointment in Helsinki

HELSINKI, FINLAND.—Tauno Hannikainen, Finnish conductor who has been in the United States since 1939, has been appointed conductor of the Helsinki Municipal Orchestra, as of June 1. The orchestra has had no regular conductor in recent seasons. In addition to it, Finland has three other major orchestras, which were omitted from the list of European orchestras in the special issue of MUSICAL AMERICA. They are the Finnish Radio Orchestra, Nils-Eric Fongstedt, conductor, in Helsinki; the Tampere Municipal Orchestra, Eero Kosonen, conductor; and the Turku Municipal Orchestra, Ole Edgren, conductor.

ASCAP Members Made Board Directors

Among the members of the American Society of Composers, Authors and Publishers who were recently elected to the board of directors are John Tasker Howard, A. Walter Kramer, Deems Taylor, Frank H. Connor, Donald Gray, and Gustave Schirmer. They will serve for two years.

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First Anniversary Reached By Accompanists Unlimited

THIS month marks the first anniversary of a novel musical organization, Accompanists Unlimited. This agency, which was conceived and organized under the supervision of Norma Waldon, has solved many hitherto knotty practical problems.

Miss Waldon has been active in music for many years; young herself, she became well acquainted with the perplexing problems that beset young artists starting out on their careers. One of the most vexing of these has to do with accompanists. Soloists are forever trying to find pianists. A singer has an important audition, or a last-minute engagement for a concert; the pianist with whom he has been working is out of town. How can he find a competent and reliable partner? Frantic telephone calls to friends for last-minute recommendations often result in situations detrimental to morale and to performances. Perhaps even more important is the question of out-of-town tours.

Some artists can afford to take their own pianists with them, but younger and less-well known ones, whose fees are necessarily small, cannot. Traveling expenses are high, and the young artist has sometimes had to decline engagements that would prove valuable to him from the standpoints of both reputation and experience simply because he could not take a pianist to a distant state for two or three concerts, nor count on finding a suitable one there.

Then there are the problems confronting accompanists—first, the pianist who comes to New York hoping to find someone who needs an accompanist; second, the pianist who chooses to make his career outside of New York and who would like to do accompanying on the side. The first used to have no way of establishing contact with more than a small part of his potential clientele; the second, by not being in New York at all, doomed himself to at least partial obscurity.

As matters stood, the pianist living outside of New York stood little chance of finding work with touring artists except under emergency or otherwise unusual circumstances. Skilled accompanists and valuable musical collaborators would hesitate to accept conservatory or university posts in outlying cities, for fear of total exclusion from the advantages—artistic and financial—of collaboration with well-known artists. Conversely, talented accompanists from all over the country would congregate in New York, for there lay their only chance of establishing contact with prominent or promising soloists.

Accompanists Unlimited has gone a surprisingly long way, during its brief span of existence, toward finding solutions for these problems. The agency chooses its pianists carefully. All applicants are auditioned at length, and their qualifications and capabilities are noted; complete files are kept on all accompanists registered with the agency. In this way, when an artist in New York calls the agency for a pianist, the most specific requirements as to repertoire and experience can be met. A violinist will be sent a number of accompanists who are experienced not only in violin repertoire but in that particular area of it needed by him; from these he may select the most satisfactory. Although the agency operates on a commission basis insofar as the accompanist is concerned,

its services are entirely free to the accompanist-seeking artist.

The same degree of selectivity obtains in the registering of out-of-town pianists. Some have been recommended by artists with whom they have worked; nearly all have been auditioned by Miss Waldon herself, either in their home cities or in New York. An artist setting out on tour is now able, through the agency, to find out in advance what accompanist will be available in what cities. The agency's out-of-town pianists must be experienced and facile, for their assignments frequently must be fulfilled with minimum rehearsal, as when a touring artist's own accompanist becomes ill. Here again the agency's complete files help eliminate much of the emergency haphazardness that has lowered musical standards in the past.

In addition to calls for concert work, there is a large and constant need for pianists to accompany for dance and opera groups, workshops, rehearsals, and auditions. Accompanists Unlimited is a centralized clearing-house where the right pianist (and an available one) can be reached by artist, teacher, or student—by anyone, in fact, who needs an accompanist. The agency lists over fifty pianists in New York. Already, after only a year of existence, it lists pianists in forty-five states.

Soprano Sings Twice In Notre Dame Series

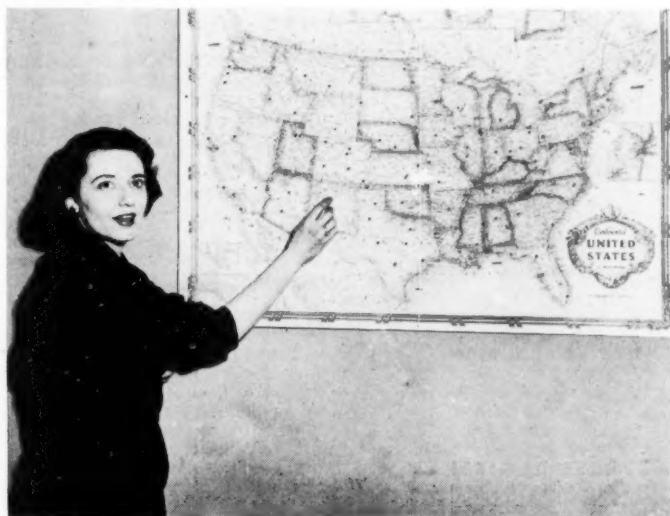
SOUTH BEND, IND.—Lilly Windsor gave a recital in the University of Notre Dame concert and lecture series on April 10. The soprano, a member of the Royal Opera in Rome, had already sung in the series last November, and her re-engagement marked the first time an artist had appeared twice in it in the same season.

Naumburg Awards Go To Three Young Artists

The young artists chosen by the Walter W. Naumburg Musical Foundation in its recent annual auditions for New York debut recitals under its auspices next season are Joyce Flissler, violinist, of New York; Laurel Hurley, soprano, of Allentown, Penna.; and June Kovach, pianist, of Los Angeles.

Eleanor French Married To Advertising Executive

Eleanor French, daughter of Ward French, was married on April 14 to Hendrik Booraem, Jr., at Westport, Conn. The bride's father is chairman of the board of directors of Columbia Artists Management. Mr. Booraem is an executive of McCann-Erickson Inc.



PINS FOR ACCOMPANISTS

Norma Waldon, director of Accompanists Unlimited, points to a map of the United States on which pins indicate the cities where the organization can supply accompanists for recitalists appearing there or nearby

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SANDOR

Pianist

SVETLOVA

Ballerina

TRAVERS

Violinist

RECITALS

(Continued from page 10)

could have on a modern piano, even though the dynamic range was much smaller. The lightly-stroked theme of the Haydn slow movement had an exquisite, almost ethereal quality, while the uncomplicated, light-hearted figurations in the Mozart sounded most appropriate when realized in the relaxed tones of the Challis instrument.

In composing his sonatas Scarlatti used the harpsichord to create or imitate special effects possible only on that instrument. In the half-dozen played by Mr. Kirkpatrick—Longo Nos. 27, 281, 12, S. 16, 324, and 8—there were innumerable passages of extraordinary color, as well as richly original harmonies and lovely melodies. Mr. Kirkpatrick's performances throughout the evening were precise, sensitive, and frequently eloquent.

—R. E.

Margaret Turnley, Soprano Town Hall, April 3 (Debut)

Margaret Turnley presented a fresh and ambitious program that included early selections in Italian style by Bassani, Perti, and J. C. Bach; the first American performance of Wilhelm Grosz' *Kinderlieder*; a French group by Hahn, Delibes, Roussel, and Ravel; and, in English, three folk songs arranged by Benjamin Britten, three Bayou Ballads collected by Mina Monroe, and songs by Otto Luening—*The Harp the Monarch Minstrel Swept*, and *She Walks in Beauty* (first performance)—Bene and Fenton, A. Walter Kramer, Lukas Foss, and Rhea Silberta.

The high point of the recital was the Austrian composer Wilhelm Grosz' cycle of seven children's songs. Light and simple, in an idiom suggestive of Mahler, they provided Miss Turnley with her best opportunity to dis-

play a penchant for the humorous. Her voice, of good size and bright quality, was also exhibited to particular advantage here, although breathy production and unfocused tones elsewhere dimmed the effect created by her intelligent sense of style and sensitive feeling for color. Arpad Sandor provided excellent accompaniments.

—A. B.

Julian Károlyi, Pianist Carnegie Hall, April 4 (Debut)

Julian Károlyi, in his first New York recital, proved to be an erratic but often impressive performer. The 36-year-old Hungarian pianist, who has appeared with several European orchestras, handled an exacting program with remarkable assurance and abandon, displaying a special gift for bravura playing in such works as Liszt's *Sonata in B minor* and in a Chopin group that included a ballade, a nocturne, an impromptu, and three études. At the same time, however, the pianist was apt to let the virtuoso in him run away with the musician, for there were often passages that were speeded up for the sake of brilliance at the expense of the musical meaning. In this regard the pianist was especially remiss in Chopin's *Impromptu in A flat* and *Etude in F minor*, and he adopted procedures of similarly questionable taste in Bach's *Chromatic Fantasy* and *Fugue* and the closing group of works by Ravel, Kodály, Debussy, and Saint-Saëns.

—A. B.

Jean Hoerner, Pianist Town Hall, April 5 (Debut)

A well-schooled technique coupled with good taste characterized Jean Hoerner's New York debut recital. Her program contained the Rachmaninoff transcription of the *Prelude from Bach's Violin Partita in E major*; Busoni's transcription of the same composer's familiar *Chaconne*; Schu-

mann's *Sonata in G minor, Op. 22*; Chopin's *Fantaisie in F minor* and four études; Bartók's *Rumanian Dance No. 1*; Ravel's *Ondine*; Debussy's *L'Isle Joyeuse*; and the first New York performance of Alice de Cevée's *Twentieth Century Suite*.

Had Miss Hoerner endowed her playing with a variety of tone color commensurate with her technical prowess, and had she revealed a finesse of phrasing comparable to her understanding of contrapuntal structures, her performances would have been interesting rather than merely respectable. In any event, the 21-year-old pianist seemed to possess a solid foundation upon which she may build in the future.

The De Cevée suite is generally Debussyan (Clair de Lune variety) in content and idiom. Aside from the fact that it is a good imitation it has little to recommend it.

—A. H.

Dorothea Lawrence, Soprano Times Hall, April 5

Dorothea Lawrence prepared an unusually enticing program of American music for her Times Hall recital. Her list contained a group of pre-Revolutionary and Revolutionary songs by Hopkinson and Endicott; a patriotic song dating from 1812; some songs of clifdwellers in the Southwest and the Zunian Indians; arias from Hanson's *Merry Mount*, Haubiel's *The Witch's Curse*, and Gershwin's *Porgy and Bess*; five MacDowell songs; and songs by Guion, Granville-English, Farwell, Earnest, White, and Cadman.

In spite of the presence of so much fresh and worthy musical fare, the evening was made to seem long by Miss Lawrence's tremolo and her frequent departures from accurate pitch.

—C. J. L.

Anna Tandy, Mezzo-soprano Times Hall, April 6

Anna Tandy sang a nicely assembled program with uncommon musical sensitivity and taste and a warm, sizable, and well-equalized voice. The young mezzo-soprano's offerings included Schumann's *Frauenliebe und Leben* cycle; an aria from Mozart's *La Clemenzia*; items by Handel, Scarlatti, Respighi, and Castelnuovo-Tedesco; and a French group by Fauré, Poulenc, and Chabrier. The music selected was, on the whole, fresh and well suited to the recitalist's considerable capacities.

Miss Tandy was at her most engaging in such items as Chabrier's *Les Cigales* and *Helft mir, ihr Schwestern*, from the Schumann cycle. To these she brought a wonderfully impetuous quality, but her emotional versatility also permitted her to deal affectingly with the darkling moods of such songs as Respighi's *Nebbia*. The mezzo-soprano's strongest gift, perhaps, was her ability to summon any desired emotional inflection at will—an ability that enabled her to give variety to her offerings in spite of a somewhat limited range of dynamics.

—A. B.

League of Composers Concert Carnegie Recital Hall, April 6

This program was jointly sponsored by the League of Composers and Southern Music Publishing Company. It included two works by Charles Ives, the *Piano Sonata No. 1*, one of the composer's most prophetic creations, and the *Sonata No. 1 for Violin and Piano*, a fascinating but less powerful composition. Tibor Serly's *Sonata No. 2, In Modus Lascivus*, for Solo Violin, was the other major work of the evening. The rest of the program was made up of a group of songs, Robert Ward's *Rain Has Fallen All the Day*; Gail Kubik's *She Who Was All Piety*; David Diamond's *Chatterton*; Henry Cowell's *Daybreak*; Ned Rorem's *The Silver Swan*; and Lukas Foss's *Wanderers Gemütsruhe*; and a group of piano pieces—excerpts from Irwin Bazelon's *Piano Suite for Young People*, ex-

cerpts from José Ardevol's *Six Piano Pieces*, and Anis Fuleihan's *From the Aegean*.

William Masselos played the Ives piano sonata in masterly fashion. It is terrifyingly difficult, technically speaking, and requires a keen mind and a stout heart to encompass its bold fantasies. This astounding music has modern jazz in it, the pulse of the machine age, and at the same time the tenderest romanticism. Later in the evening, Mr. Masselos joined Max Pollikoff in an eloquent interpretation of the same composer's rather diffuse violin sonata. Equally imposing was Frances Magnes' performance of Serly's interesting sonata for solo violin, a work of great originality and harmonic skill that is also a splendid virtuoso vehicle.

The songs were disappointing, although Ward, Cowell, and Rorem provide the singer with effective vocal lines and climaxes, and Foss has written an exciting accompaniment to his wanderer's song. Chloe Owen, soprano, performed them in curiously uneven style. The top tones of her voice were enormous in volume, if hard in quality and unfocused, but her lower voice was breathy and sometimes almost inaudible. Kenneth Zimmerli was her accompanist.

Ruth Strassman Bazelon played the other piano pieces. Bazelon's suite is too difficult to be played by any but young virtuosos, yet not quite interesting enough to hold the attention of adults. Some of the pieces, notably the *Cowboy Tune* and *Circus Parade*, are harmonically and rhythmically clever. Ardevol's *Prelude*, *Habanera*, and *Invention* are pedestrian, and Fuleihan's suite is not one of his best works. Mrs. Bazelon played them devotedly.

—R. S.

Samuel Sanders, Pianist Town Hall, April 7, 3:00

Samuel Sanders, a thirteen-year-old pianist who made his New York debut two years ago, returned in a program that included such grown-up works as Mozart's *Sonata in G major, K. 388*; the Bach-Busoni *Chaconne*; Prokofiev's *Sonata No. 3*; and Chopin's *Scherzo in B flat minor*, as well as smaller items by Handel, Scarlatti, Ravel, and Liszt. The young pianist displayed remarkable technical facility for one of his years, but his performances varied in quality according to the size of the works. The Bach-Busoni *chaconne*, the Prokofiev sonata, and the Chopin *scherzo* were simply too much for him. Although he got around the keyboard with amazing ease he was forced to strain for a power not within his physical capacity. Yet his sound musical instincts showed through in spite of technical obstacles, and particularly in the quieter moments, (as also in the smaller works in general) he was able to display a real feeling for line and color. Mr. Sanders showed, in addition, a spontaneous musicality, which, although he is inclined to treat rhythmic shapes rather too freely, seemed capable of maturing if properly guided.

—A. B.

Sylvia Marlowe, Harpsichordist Town Hall, April 7, 5:30

Sylvia Marlowe, recently returned from a European tour, had prepared a handsome program for her New York homecoming. She had enlisted the aid of the Kroll Quartet and of Julius Baker, flutist, Albert Golzer, oboist, and Wallace Shapiro, clarinetist, as well as of a double-bass player who was not named in the program. The novelty of the afternoon was Vittorio Rieti's *Partita for Harpsichord*, with flute, oboe, and string quartet (1945), in its first American concert performance. It is dedicated to Miss Marlowe. The work is made up of five movements, *Introduzione e Pastorale variato*, *Scherzo*, *Andante mesto*, *Fuga Chromatica* (a 4 voci e 2 soggetti), and *Giga*. Rieti writes

(Continued on page 22)

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Film Version Of The Medium Directed By Menotti In Rome

By ROBERT SABIN

GIAN-CARLO Menotti's *The Medium* is if anything more effective in the motion-picture version, a Transfilm production made in Italy, than it was in the theatre. Menotti himself directed the picture on location in Rome, adding some new scenes and expanding some of the old ones to exploit the possibilities of the sound film idiom. In all essentials, he has remained faithful to the original, and his genius for theatre is as plain in the motion picture as it was in the opera. Walter Lowendahl produced the film, and Thomas Schippers conducted the Symphony Orchestra of Rome in an excellent performance of the score.

Marie Powers is starred in the role of Madame Flora, and the picture also introduces, in the role of Monica, Anna Maria Alberghetti, the fifteen-year-old Italian soprano who made her debut in the United States last year, appearing in Carnegie Hall in New York and at the Lewisham Stadium. She is a screen natural, with a fresh personality that enhances her acting, and a lovely, well-schooled voice. There is not the slightest taint of artificial glamor about this gifted young artist and musician. I only hope that she will not be swallowed by the eager maw of Hollywood and processed into something utterly foreign to her youth, sincerity and warm humanity. The role of Monica takes on new dramatic values as she plays it. The bond between the daughter of the Medium and the mute boy, Toby, is even closer, since they are both as children in their love.

Miss Powers is as magnificent as ever as Madame Flora, and the exaggerations that sometimes marred her performance in the theatre are absent in her screen acting and singing. She understands the camera and its tricks, and she performs like a motion-picture veteran. Belva Kibler, as Mrs.

Nolan, is especially touching. Menotti has given her a new scene, in which Madame Flora comes to her home to question her about what she saw at the seance, and Mrs. Nolan takes her into her daughter's room and shows her the clothes she is going to give away and the locket she has discovered. Madame Flora is terrified, and hurries away, warning Mrs. Nolan never to come to her again.

Beverly Dame, as Mrs. Gobineau, and Donald Morgan, as Mr. Gobineau, are also expert in projecting the dramatic as well as musical values of their roles, even if they are not as photogenic as the others. Menotti has added a scene in a public park, where Madame Flora watches Mrs. Gobineau trying to make friends with a little girl playing at a fountain, only to be rebuffed by the child's mother. Whether he should have kept the camera focussed on Mrs. Gobineau's face during her narrative of the drowning of her son is questionable; the text and music are so vivid and emotionally right at this point that the close-up distracts the observer. But Menotti has not resorted to the flashback or explanatory scene technique so often abused by directors.

Leo Coleman, as Toby, is even more affecting on the screen than he was on the stage, and Menotti has greatly expanded his role. There is a new carnival scene, in which Toby loses Monica and becomes the butt of some side-show practical jokers who do not realize that he is a mute. She rescues the boy just as he is about to break down. Both musically and scenically this episode is powerful.

Not the least of the film's merits is the acute sense of milieu it reveals. Menotti makes us feel the gloom of the old, damp buildings, the steep, cobble-stoned alleys and the stairways of the Roman slums. He opens the picture with a shot of Madame Flora, sitting on the doorsteps of a terrified client. Finally, the woman throws some bills through a crack in the door, and adds a chain and locket, when the medium indicates that the money alone does not cover the debt. Madame Flora's homeward journey establishes the atmosphere. The sound of children singing in a church yard and of the voice of Monica, as she calls from the window of the apartment down the steeply-walled courtyard, are recorded with echo effects that are marvelously evocative. The

last scene takes place in a pouring rain. Menotti uses it ingeniously to accentuate Toby's terror and discomfort, as he climbs to the balcony and finally conceals himself in the niche where Madame Flora kills him.

The *Medium* marks the high-water mark of Menotti's achievement thus far, and the film version should attract a wide new public. Since the possibilities of the film music drama have been merely grazed in other productions, this powerful work (gratefully free from the pretentious settings and extraneous effects) should act as an inspiration to other producers, as well as winning Menotti new friends.

Eight Artists Added To Dispeker Roster

Eight artists have been added to the roster of Thea Dispeker, who is now in her fifth year as a personal representative. They are Genevieve Warner and Brenda Lewis, sopranos; Janice Moudry, contralto; Martial Singher, baritone; Emile Renan, bass-baritone; Lubka Kolesa, pianist; Jascha Veissi, violinist; and Jonel Perlea, conductor.

Artists who will continue under Miss Dispeker's guidance include the following:

Singers: Richard Tucker, tenor of the Metropolitan Opera Association; Dorothy Sarnoff, soprano; Alice Howland, mezzo-soprano; and Michael Bartlett, tenor.

Instrumentalists: Alexander Borovsky, pianist; Ricardo Odnoposoff, violinist; and the Mannes-Gimpel-Silva Trio.

William Wymetal, stage director, managing director of the Pittsburgh Light Opera Association.

Miss Dispeker is also general manager of the Little Orchestra Society, Thomas Scherman, conductor, which is having a limited tour this season, under the direction of Columbia Artists Management, besides playing its regular schedule of New York concerts.

In addition, Miss Dispeker is executive secretary of the Casals Festival to be held in Perpignan, France, this summer.

British Artists Awarded Honors

LONDON.—In the 1951 New Year's honors list issued by King George VI, William Walton, composer, was awarded a knighthood; Joan Cross, soprano, was made a Commander of the British Empire; and Ninette de Valois, director of the Sadler's Wells Ballet, was elevated to the rank of Dame of the British Empire.

Florence Music Suffers Midseason Doldrums

FLORENCE — The fall and winter music seasons here seldom achieve heights reached by the annual Maggio Musicale in May and June. The most outstanding soloist has been Walter Gieseking, and two unusually successful concerts were given in November by the local orchestra under Artur Rodzinski's forceful and imaginative direction. Mr. Rodzinski remained to conduct an exciting performance of Boris Godounoff, the first of four operas presented during the holiday weeks. In the other three—*Un Ballo in Maschera*, *Falstaff*, and *La Traviata*—only Maria Callas' sympathetic performance as Violetta was outstanding. The surprise of the winter season was a recital by Richard Barri. American tenor, who was exceptionally well received.

—PATRICK J. TAVERNIA

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RECITALS

(Continued from page 20)

knowingly for the harpsichord, and the chromatic fugue is ingeniously put together. The work as a whole is commonplace and overlong, but its fine scoring and its contrapuntal and harmonic skill make it viable. It was beautifully played.

The concert began with Bach's magnificent Brandenburg Concerto No. 5, in which Mr. Kroll and Mr. Baker outdid themselves in the solo violin and flute parts. Miss Marlowe had not warmed up, and the great cadenza of the first movement sounded a bit pale. She was more fully in her stride in Haydn's Sonata in D major, employing highly imaginative registration. Haydn's piano sonatas always sound better on the harpsichord, which gives them more color and variety of tone. This is especially true of the slow movements. Miss Marlowe played Virgil Thomson's perky little Sonata No. 4 zestfully. The final work of the program was Falla's Concerto for Harpsichord, with flute, oboe, clarinet, violin, and cello. It is a pity that we do not hear this superb music more often, for it represents a side of Falla's musical personality that is almost hidden in his extrovert ballet scores. This is intellectually distinguished and intimate music.

Helen Thigpen, Soprano
Juilliard String Quartet
St. Mark's Methodist Church,
April 8, 3:30

Helen Thigpen and the Juilliard String Quartet were presented in a joint concert by the Methodist Men of St. Mark's Methodist Church. Miss Thigpen, her accompanist David Allen, and the quartet joined forces to give the first concert performance of Peggy Glanville-Hicks' Profiles from China. Other works in the program included Haydn's Quartet in G major, Op. 54, No. 1; Bartók's Quartet No. 4; a recitative and aria from Marcello's Fate in Cenere; and songs by Cesti, Purcell, Durante, Chausson, and Howard Swanson.

—R. S.

Ingrid Rypinski, Mezzo-soprano
Town Hall, April 8, 5:30

Ingrid Rypinski showed herself to be a vital and often sensitive interpreter as well as the possessor of a voice that was capable of moments of great beauty, but in general she could not be said to have sung well. In a program that was devoted entirely to German and French song literature (by Schubert, Mahler, Strauss, Debussy) and to a final group of Israeli songs, most of them in movingly simple arrangements by Max Helfman, Miss Rypinski seldom if ever achieved enough evenness of scale to enable her to realize musically her striking temperament.

Miss Rypinski's interpretations, while not often traditional, were always intelligently formed and consistent within themselves, always meaningful, and quite frequently both moving and interesting. Her somewhat tense method of singing tones other than in the middle voice prevented her from achieving much subtlety of color, but some phrases—notably in Mahler's *Wo die schönen Trompeten blasen* and *Wer hat dieses Liedlein erdacht?*—and in Debussy's *Proses Lyriques*—came off with lovely sound. Fritz Jahoda furnished admirable if sometimes too self-effacing accompaniments.

—J. H., Jr.

Algerd Brazis, Baritone
Carnegie Hall, April 8, 5:30 (Debut)

A Chicagoan of Lithuanian descent, Algerd Brazis has sung in opera and on the radio in his home city and on tour in Lithuania. His first New York recital offered Handel's *Dank*

sei dir, Herr; three seventeenth-century Italian songs; three Wolf songs; the prologue to Leoncavallo's *Pagliacci*; *Promesse de mon avenir*, from Massenet's *Le Roi de Lahore*; five American songs; and several works sung in Lithuanian, including the first local performance of Palikta Salis (*Thoughts of Home*), by a Chicagoan, Leonard Simutis, and an aria from Karnavicius' *Grazina*.

Mr. Brazis' fine, big voice had smoothness and warmth, and it was extremely effective in climactic passages. Used softly, it did not project too clearly, and the diction was slightly muffled. The baritone tended to slide into tones from below pitch and to open them up to their proper volume only after attacking them softly. The songs had almost no stylistic variety in performance, although they sounded pleasant to the ear, for Mr. Brazis' sympathies seemed to lie rather with the operatic arias, which had animation and established a mood.

The Simutis song is expertly written and quite lovely, in the style of the Rachmaninoff songs, which is also the style of the other Lithuanian pieces in the program. Arpad Sandor provided expert accompaniments.

—R. E.

Melvin Stecher, Pianist
Carnegie Hall, April 8

Melvin Stecher is a nineteen-year-old pianist from Far Rockaway, whose most recent Carnegie Hall appearance was made last November as soloist under Wheeler Beckett's direction for the New York Youth Concerts Association. Equipped with an unusually brilliant technique, he played an exacting recital program built around Chopin's Op. 10 études and Liszt's B minor Sonata. Tremendous speed at all dynamic levels and in all kinds of figurations was possible to him without sacrificing tone quality. The price paid for achieving these fireworks was too high, however, for the music became blurred and characterless under this treatment. In a Handel chaconne and three Brahms pieces, as well as the more lyric études and portions of the Liszt sonata, a relaxed, thoroughly musical approach was in evidence—a definite concern for a work's meaning through a careful observance of rhythms, tempos, melodic inflections, tone colors, and voice balancing. The program also included the New York premiere of William Spielter's *Guaracha Mexicana*, a virtuoso work that probably has some good Mexican dance material in it, but that was impossible to judge since its rhythms were lost in Mr. Stecher's headlong performance.

—R. E.

Lillian Freundlich, Pianist
Times Hall, April 8

Solid musical substance was offered by Lillian Freundlich when she played two Scarlatti sonatas, Longo Nos. 24 and 187; Beethoven's *Fantasie*, Op. 77; Schubert's Sonata in D major, Op. 53; two Brahms intermezzos; Bloch's Sonata (1935); and the first performance of Miriam Gideon's Piano Suite No. 3. Miss Gideon's atonal music supplied the moments of greatest interest. The five brief movements of the suite are prefaced with the following playing directions: Restlessly, Reflectively, Impetuously, Tenderly, and Vehemently. In each case the content of the movement seems to be a distillation, or capulation, in atonal terms, of the suggested emotion. This readily communicative suite should prove a valuable asset in the initiation of audiences to the atonal idiom.

Miss Freundlich's musical approach and style of pianism was perfectly suited to Brahms's *Intermezzo* in A minor, Op. 118, No. 1. Here her solidity and power, which she exhibited in abundance throughout the evening, were applied to the music in exactly the way necessary to produce a satisfying performance. Miss Freund-

lich's technique was always more than adequate. She revealed the dramatic contrasts of the Beethoven *Fantasie* fairly well, and she turned in a bright and crisp performance of one of the Scarlatti sonatas (Longo 24), but her way with Schubert was matter-of-fact at its best and violent at its worst.

—A. H.

Michel Chauveton, Violinist
Town Hall, April 8 (Debut)

Among the excellent qualities Michel Chauveton displayed in his American debut were technical fluency, accurate intonation, bright tone, and stylistic awareness. These qualities were everywhere in evidence in the French violinist's program, which included Vivaldi's Concerto in D major; Bach's unaccompanied Partita in E major; Beethoven's Sonata in G major, Op. 96; Fauré's Sonata in A major; and Ravel's *Tzigane*.

What was lacking in Mr. Chauveton's playing was a sense of identification with the music. He played precisely but pallidly. This fault was perhaps attributable to his youth, for the violinist is only twenty-one. In any case, the Fauré sonata did have some warmth and spontaneity, and the prelude of the Bach partita had rhythmic force. The violinist has plenty of time ahead of him to develop his emotional projection.

—A. B.

Warren Mould, Pianist
Carnegie Hall, April 11 (Debut)

The major work in Warren Mould's debut recital was Moussorgsky's *Pictures at an Exhibition*. The 25-year-old Canadian pianist was able to meet its severe technical difficulties with ease. The individual sections were imaginatively conceived and projected with equal vividness, whether they depicted children at play in the *Thilleries*, the gloom of the *Catacombs*, or the resounding tumult of the *Great Gate of Kiev*. Even more noteworthy, perhaps, was the over-all structural unity he achieved. Section led to section with judiciously timed pauses or smooth transitions. The tempos and tone colors were skillfully varied and applied, and by carefully holding the upper dynamic levels in check until near the end he was able to achieve a genuine climax in the finale without a sense of strain.

Also outstanding interpretatively were two short pieces. Chopin's *Prelude* in C sharp minor, Op. 45, had a beautifully sustained poetic mood, even through the double-note cadenza at the end; and the playing of the Bach chorale *O Haupt voll Blut und Wunden* had unusual nobility of feeling.

At times there were minor lapses in Mr. Mould's performances—too fast tempos, overpedaling, or an occasional steeliness in his fortissimo tones. But the general effect remained of intelligent, sensitive musicianship, backed by a fine technique.

The program also included the Vinci-Philipp Largo, the Bach-Busoni *Prelude and Fugue* in D major, Schumann's *Toccata*, Chopin's *Black Key Etude*, Scott's *Lotus Land*, Liszt's *Sonetto del Petrarca* No. 104, and his *Fifteenth Hungarian Rhapsody*.

—R. E.

Zvi Zeitlin, Violinist
Town Hall, April 11 (Debut)

Zvi Zeitlin proved to be a violinist of ample tone, sound musical judgment, and a natural instinct for classically poised expression. In a program that listed Bach's unaccompanied Partita in B minor, Stravinsky's *Duo Concertante*, Schubert's *Fantasia* in C major, a first performance of Oedon Partos' *Two Israeli Melodies*, and shorter numbers by Tartini, Achron, and Starer, Mr. Zeitlin revealed a talent rich and rare along with certain stylistic impurities.

A disposition towards nervousness prevented perfection in the opening Tartini piece, but in the Bach partita the violinist's broad legato and steady bow arm made the tunes sing and

(Continued on page 24)

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OPERA

Il Trovatore, April 6, 1:00

This performance of Il Trovatore, the final student matinee, brought the first Azucena this season by Margaret Harshaw, who delivered a sound if somewhat colorless impersonation. The rest of the cast was familiar—Zinka Milanov (in splendid voice), Kurt Baum, Francesco Valentino, Nicola Moscona, Leslie Chabay, George Cehanovsky, and Barbara Troxell. Alberto Erede conducted.

—J. H., Jr.

La Bohème, April 6

Victoria de los Angeles repeated her tonally ravishing Mimi in the fifth and last performance of La Bohème. There was a different Rodolfo in the person of Jan Peerce, who sang the role for the first time this season; otherwise the Bohemians had been heard on previous occasions—Anne Bollinger, Giuseppe Valdengo, Cesare Siepi, Hugh Thompson, Lorenzo Alvary, and Lawrence Davidson. Mr. Peerce's soft singing was especially fine. When he restrained his naturally beautiful voice to a piano or pianissimo level the effect was most pleasing, but occasionally he forced. The performance as a whole was spirited under the baton of Fausto Cleva.

—Q. E.

Fledermaus, April 7

The regular Metropolitan Opera season closed with the nineteenth performance of Fledermaus. The cast included Marguerite Piazza, Patrice Munsel, Jarmila Novotna, Charles Kullman, Brian Sullivan, and Jack Gilford. Tibor Kozma conducted.

—N. P.

ORCHESTRAS

(Continued from page 10)

and a hearty attack in bravura passages such as the first-movement cadenza. Mr. Mitropoulos skillfully coordinated the orchestral playing with that of the pianist and kept it on an equally broad interpretative level. The rest of the program repeated works offered in the previous Thursday-Friday concerts—the Prelude to Saint-Saëns' Le Déluge, Dello Joio's New York Profiles, and Mendelssohn's Scotch Symphony. At the end of the intermission Mr. Mitropoulos addressed the audience, calling its attention to the announcement in the program of the formation of the new supporting organization, the Friends of the Philharmonic-Symphony Society.

—R. E.

Music Education League Winners
Little Orchestra Society
Town Hall, April 8, 2:45

Winners of the Music Education League's 1950 instrumental and vocal competitions were accompanied by the Little Orchestra Society in a varied program of concerted works and arias in Town Hall on April 8 at 2:45. Under Thomas K. Scherman's direction Judith Nymman, pianist, played the first movement of Mozart's Piano Concerto in D minor, K. 466; Michael Applebaum, violinist, played Prokofiev's Violin Concerto No. 2; Gloria Bovio, pianist, performed Mozart's Piano Concerto in C minor, K. 491; John di Francesco, baritone, sang arias by Handel, Wagner, and Debussy, and Lawrence Wasserman, pianist, played Dohnányi's Variations on a Nursery Song.

—N. P.

Elena Nikolaidi Sings
New Song for Young People

Elena Nikolaidi was the soloist for the fifth and last concert in the Carnegie Hall series of young people's concerts presented by the New York



Sidney Foster Genevieve Warner

Philharmonic-Symphony, on April 14. She sang Barbara Stein's The Puffin, the prize-winning work in the third annual young people's composition contest. Igor Buketoff led the orchestra in performances of Berlioz' Rakoczy March; Mozart's Haffner Symphony; the scherzo from Mendelssohn's Midsummer Night's Dream; and the Spanish Waltz and Polka from Piston's The Incredible Flutist.

—N. P.

Little Orchestra Begins
Mozart Opera Festival

Beginning a series of concert performances of Mozart operas, Thomas Scherman and the Little Orchestra repeated on April 10 in Town Hall the work whose success last season gave rise to the plan—The Abduction from the Seraglio. The cast, which again sang the English translation by George and Phyllis Mead, included two singers who had appeared in the performance last year, Robert Rounseville and Genevieve Warner. Mr. Rounseville again sang Belmonte, but Miss Warner, who joined the Metropolitan at least partly as a result of her success as Blonda, was this time promoted to Constanza. Marilyn Colow took over as Blonda, with Norman Scott singing Osmin and John Druary singing Pedrillo.

The over-all texture of the performance was pleasing, although there were flaws, only some of which seemed to result from the palpable meagerness of rehearsal. Miss Warner, without having enough weight of voice to make her an ideal opera-house Constanza, sang with freedom and spontaneity and with a warm responsiveness to emotional situations that was most satisfying. With a year at the Metropolitan behind her, she was confident and secure technically and winningly modest in her deportment. Hers was by far the finest single contribution.

Mr. Rounseville, in clear and robust voice, emerged creditably, if not unscathed, from the difficulties of Belmonte's music, but did not deliver it with much style. Miss Colow was pleasantly waspish as Blonda and sang brightly, with hair-breadth accuracy. Norman Scott struggled valiantly and with fair success to deliver the high-speed ornaments in Osmin's music, although the lowest notes lay outside his voice—as they do with almost all basses who can negotiate the florid passages of the role. Mr. Druary was a humorous Pedrillo and phrased musically, but his voice lacked individuality of character. Mr. Scherman conducted somewhat more flexibly than is his wont, and the result was a pleasant, if not a distinguished, presentation.

—J. H., Jr.

Genoa Announces
Ballet Competition

GENOA—The civic committee organized here to plan the celebrations in honor of the 500th anniversary of Christopher Columbus' birth has announced a competition for a ballet score. The winner will be awarded 1,000,000 lire. The contest is open until June 30. Information is available from the secretary of the Teatro Comunale dell'Opera, Salita Piccapetra.

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RECITALS

(Continued from page 22)

soar, and lent the work a profile chiseled and firm. The partita's more animated sections, thanks to Mr. Zeitlin's unusually accurate fingers, flew by without so much as a single miscalculation of pitch.

Stravinsky's Duo Concertante, on whose rack many a violinist has been broken, presented Mr. Zeitlin with no apparent technical problems, nor did the music's kaleidoscopic sentiment escape him. There were occasions when the reading lacked rhythmic stability, but this was not enough to discredit a performance everywhere clean and full of character.

Schubert's singularly uneven C major Fantasia was dealt with appropriately enough as regards tempo and phrase, but the bounce and warmth of spirit necessary to bring the work to life were missing. Mr. Zeitlin's skills, it seemed, were suited to simplicity of statement. He did not seem to be a colorist, nor did his interpretative talent seem strikingly original. Mr. Zeitlin was, in sum, a sensible and sensitive musician who needed a bit of fire to make his readings glow. Alice Shapiro was the accompanist.

—J. S. H.

Theodor Haig, Pianist Times Hall, April 11 (Debut)

The major work on Theodor Haig's debut program was Liszt's B minor Sonata. The program also included Mozart's Variations on a Theme of Sarti, Brahms's E flat major Rhapsody, Chopin's G minor Ballade, Debussy's Hommage à Haydn a Fauré nocturne, and the first performance of Stanley Bate's Prelude No. 12.

—N. P.

Columbia University Glee Club Town Hall, April 12

Carl A. Lambert directed the Columbia University Glee Club in a program that included works by Samuel Webbe, Orlando Gibbons, Lassus, Grieg, Vaughan Williams, and Bartók, in addition to sea chanties and traditional glee club songs.

—N. P.

New York Trio Times Hall, April 13

The New York Trio, an ensemble in residence at the College of the City of New York, proved a welcome addition to the chamber-music scene in their first public concert. Fritz Jahoda, pianist; Rachmael Weinstock, violinist; and Otto Deri, cellist, made up the group, and all revealed seriousness of purpose and able musicianship in a program of choice music that included Mozart's Trio in D minor, K. 442; Walter Piston's Trio; Rameau's Third Concerto, for piano, violin, and cello; and Brahms's Trio in C minor, Op. 101.

The taste and discrimination with which the trio had selected their program was immediately evident in the opening Mozart sonata. If the cello was somewhat in the background, and the violin and piano occasionally disagreed as to tempo, such imbalances might be allowed the performers in the first selection of a debut program. Indulgence was more than justified by the Piston trio, which followed, for the musicians had reached their stride and played with excellent ensemble. Also remarkable was the closing Brahms trio, which, in addition to expert balance, had flow and emotional sweep. The Rameau concerto was done with elegance and a superior sense of style.

—A. B.

Robert Falk, Bass-baritone Town Hall, April 13 (Debut)

Although Robert Falk's debut program was conventional in its over-all pattern, the individual songs did not come from the standard recital repertoire. The opening English group in-

cluded Boyce's The Song of Momus to Mars and the cantata Die Teilung der Erde, generally attributed to Haydn, and sung in the recitalist's translation. Wolf's Three Michelangelo Poems and three of Brahms's folk-song settings made up the German group. Representing French music were Debussy's Le Temps A Laissé Son Manteau and La Mer Est Plus Belle, Duparc's La Vague et la Cloche, and Séverac's Les Hiboux. John Duke's Five Poems by Vincent McHugh, Vera Eakin's Map of Casco Bay: Maine, and Ernst Bacon's Casey Jones were among the American songs, and there were three Swedish songs. The Eakin and Bacon works were sung for the first time, Casey Jones being another of Bacon's felicitous settings.

The intelligence Mr. Falk showed in his choice of program was also apparent in his phrasing, tempos, diction, and interpretation of the texts, but vocal difficulties prevented a fully satisfying projection of the songs. His voice proved to be serviceable, of good size and range but a little rough in quality. The tones sometimes emerged easily, sometimes not. Many of them had a hollow sound, obscuring the diction, and those sung softly often sank in pitch. Only in a few songs was the vocal production almost continually smooth. Mr. Duke accompanied Mr. Falk in his song cycle. For the rest of the program Leo Taubman was at the piano.

—R. E.

Marilyn Dickie, Pianist Town Hall, April 14, 3:00 (Debut)

Marilyn Dickie, in her first New York recital, revealed musical sensibility beyond her years. The eighteen-year-old Los Angeles pianist presented a program of fresh works by standard composers—Bach's French Suite in C minor; Beethoven's Eight Variations on Grétry's Une fièvre brûlante and Sonata in A major, Op. 2, No. 2; Schubert's Ländler, Op. 171, and Sonata in A flat; and Liszt's Fantasy and Fugue in B flat and Sixteenth Hungarian Rhapsody.

Miss Dickie played with grace and charm, molding her phrases with sound musical instinct. Her performances of the Schubert ländler had particular sweetness and spontaneity, but in general all her light, fast playing had strength of sentiment. If the pianist did not probe very far beneath the surface in slow music, her general musicianship gave every indication that she could be expected in time to develop further. The Liszt fantasy was a happy exception, however, and here every change of mood was sensitively delivered, although limitations of physical power constrained the pianist to a necessarily small-scale performance.

—A. B.

Jeanne Poole, Soprano Times Hall, April 14 (Debut)

Jeanne Poole made her debut appearance in a pleasant program, assisted by Alice Wightman, pianist, and Robert Deeb, violinist. She has a pure, sweet, and true voice, which she often used to good advantage. It was capable of a wide dynamic range between its greatest volume and its softest sotto voice. However, it was of little color and was produced in such a way that it sometimes took on a hooty quality and became breathy.

She endowed Sarti's Lungi dal Caro Bene with considerable warmth of feeling. Her conscientious approach to the other pieces was admirable, although she achieved less variety than was desirable. She sang songs of Liszt, Pierné, Rabey, Poulenc, Nordoff, Duke, Watts, and Argentinian composers, as well as L'amorò, sarò costante, from Mozart's Il Re Pastore.

—C. H.

(See page 26 for list of
Other Recitals)

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MUSICAL AMERICA

Metropolitan Plans

(Continued from page 3)

Martin. Così Fan Tutte has not been given at the Metropolitan since the 1927-28 season.

Aida will be restored in a new staging by Mr. Gerard, with Margaret Webster as director and Fausto Cleva as conductor. Verdi's Rigoletto is the third new production. It will be staged by Herbert Graf, with scenery and costumes by Eugene Berman. Alberto Erede will conduct.

The remaining new production will be Bizet's Carmen. Fritz Reiner will conduct, and the stage designer and director will be announced later. The three last-named works have been absent from the repertoire only one season.

In announcing the list of nine revivals, Mr. Bing stated that Kirsten Flagstad "had exercised a woman's privilege of changing her mind" and would return to sing (in English) the title role of Gluck's Alceste, (last given in 1940-41) although at her final performance of the season, in Tristan und Isolde on March 26, she had insisted that she meant to retire from opera. No other singers were mentioned by the general manager, but in answer to questions he admitted that "it was a reasonable assumption" that Ljuba Welitch would sing in Strauss's Salome, revived two seasons ago (but dropped last year), and that Astrid Varnay might appear in the same composer's Elektra, which has been absent from the repertoire twelve seasons.

Other revivals, with their length of absence, will be Massenet's Manon (three seasons); Verdi's Otello (two seasons); Donizetti's Lucia di Lammermoor (one season); Wagner's Die Meistersinger (one season); Mozart's Le Nozze di Figaro (one season); and Wagner's Parsifal (one season).

Holdovers from this season include Puccini's La Bohème and Madama Butterfly; the double bill of Cavalleria Rusticana and Pagliacci in this year's new productions; Verdi's Don Carlo, La Traviata, and Il Trovatore; Johann Strauss's Fledermaus; and Wagner's Tristan und Isolde. The language totals on the 21 operas listed are as follows: eleven in Italian; five in German; three in English (Alceste, Così Fan Tutte, and Fledermaus); and three in French. "This should avoid all silly rumors that the repertoire is overbalanced in favor of German opera," declared Mr. Bing.

In fact, the dropping of Wagner's four Ring operas and last year's new production of Wagner's Flying Dutchman, as well as Strauss's Der Rosenkavalier, leaves the Italian list even more predominant.

Other operas missing from last year's list are Puccini's Manon Lescaut, Gounod's Faust, Rossini's Il Barbiere di Siviglia, Beethoven's Fidelio, and Mozart's The Magic Flute and Don Giovanni. The Holy Week Parsifal performances will be

resumed next year instead of the two performances of Verdi's Requiem that were given this year.

As for the roster, "there will be no spectacular changes," Mr. Bing announced. He plans to go to Italy and Germany in June, and will audition European singers as possible additions to the company, but he refused to discuss any names other than those previously mentioned.

The Metropolitan Opera Ballet School will continue under the direction of Anthony Tudor with the assistance of Margaret Craske and with Kathleen Harding as secretary. As already announced, Zachary Solov will be ballet master and chief choreographer.

All plans were announced with the proviso that the current campaign for \$750,000 must reach its goal. (At this writing, \$130,000 remains to be raised.) Complete figures on last season were not available at the time of Mr. Bing's press conference, but he said that for the first eighteen weeks the box office reported a total of \$1,763,441.00 as compared to \$1,690,101.00 for the same period in the 1949-50 season. The package of three firsts (opening night and the premieres of the new productions of Fledermaus and Fidelio) has brought in \$53,000 more than single admissions would have, Mr. Bing commented. In response to a question, he said that the nineteen performances of Fledermaus had all been sold out. He added that twenty weeks of the special touring company of Fledermaus by a Metropolitan company were already as good as booked, and that he expected the other ten weeks to be filled soon.

Less than a week after the announcement of the new season, and just prior to the opening of the opera's tour in Boston, Mr. Bing announced that Robert Merrill, baritone, had been dismissed from the company for breach of contract. Mr. Merrill is now in Hollywood, where he is making for Paramount a film called Aaron Slick from Punkin Crick. When the baritone did not appear on schedule for a performance of Rossini's Il Barbiere di Siviglia on the afternoon of April 7, and gave no signs of showing up for the spring tour, on which he was listed to sing ten performances, among them four as Rodrigo in Verdi's Don Carlo, Mr. Bing took his action. His announcement, made during the Rossini matinee, in which Frank Guarrera replaced Mr. Merrill, said:

"Because of Mr. Robert Merrill's failure to honor his contractual obligations for the forthcoming spring tour of the Metropolitan Opera, the management has severed its connection with the artist and he is no longer a member of the Metropolitan Opera Company."

Mr. Merrill expressed surprise and dismay over the news when called by telephone in Hollywood.

"This is the first I have heard about this," he is reported to have said. "My manager in New York [Moe

Gale] has been in touch with Mr. Bing while I was on concert tour. I am sort of stunned. I do hope very much to sing at the Metropolitan next season. I have the greatest admiration for Mr. Bing, and this past season has been my most successful. I love the Met. I'd feel horrible if I didn't sing there again. I don't think this will mean the end of my career there. I'm sure it will be straightened out. I feel sick about it."

Mr. Gale could not be reached for comment at the time, and Mr. Bing reiterated later that his decision was final.

"I deeply regret the incident, but we faced the alternative of admitting that Metropolitan Opera contracts are meaningless or losing an admittedly fine artist." He said that not until Thursday night before the Saturday matinee did Mr. Gale inform him that Mr. Merrill would not appear Saturday and probably would not go on the tour. The door was left open for the baritone, if he arrived in time for the first performance for which he was scheduled in Boston—Don Carlo, on Friday, April 13. Mr. Merrill's absence created a casting difficulty, since the only other singer who had appeared as Rodrigo was Paolo Silveri, who is now in Italy. Francesco Valentini, who had never sung the role, is replacing Mr. Merrill, but he has no alternate in case of illness. Mr. Merrill's other roles on tour will be divided among other baritones of the company.

Mr. Bing said that difficulties with Mr. Merrill had begun last February when the singer and Mr. Gale asked for a release from the tour. The request was denied because, as Mr. Bing explained, the tour cities are entitled to the same casts that sing particular operas during the season. When negotiations began for next season, Mr. Merrill's request for a shorter period at the opera was granted, because he wanted to avoid conflict with other engagements. His last appearance at the opera was in Don Carlo on Feb. 23, and he left "with the understanding that he would be back April 2 to rehearse for the Barber on April 7 and the tour," said Mr. Bing. "Without any notification he failed to appear."

Mr. Bing further stated that steps would be taken to restrain Mr. Merrill from using the name of the Metropolitan opera other than as a "former member."

Philharmonic

(Continued from page 3)

of the orchestra at the end of this season to undertake a concert tour, he will return as soloist in the 1951-52 season. Laszlo Varga will replace Mr. Rose as principal cellist.

Additional soloists will include Robert Casadesu, Aldo Ciccolini, Clifford Curzon, Rudolf Firkusny, Nicole Henriot, Myra Hess, Oscar Levant, Hortense Monath, Guiomar Novaes, Rudolf Serkin, and Artur Schnabel, pianists; Arthur Whittmore and Jack Lowe, duo-pianists; Zino Francescatti, Jascha Heifetz, Nathan Milstein, Erica Morini, and Isaac Stern, violinists; and Gregor Piatigorsky, cellist.

The New York Philharmonic-Symphony will be heard at the Edinburgh Festival next summer, with Mr. Mitropoulos and Mr. Walter as conductors.

Robert H. Thayer has resigned as assistant treasurer and member of the executive committee of the Philharmonic-Symphony Society. Paul Penoyer, a trustee and member of the board of directors, succeeds him.

Floyd G. Blair and Clare Boothe Luce were the principal speakers at the New York Philharmonic-Symphony Society dinner held on April 2 at the Hotel Plaza. Mr. Blair, president and treasurer of the society, announced the formation of a new organization, the Friends of the Philharmonic-Symphony, whose members

will be asked to contribute ten dollars or more toward the regular support of the orchestra. He also announced that gifts and pledges totaling \$150,405 had been received as contributions toward a special fund of \$200,000 to meet this year's deficit. Mrs. Luce, a director of the society, supplemented Mr. Blair's appeal for private and public support of the orchestra. These speeches and a portion of the musical program, provided by Martha Lipton, Leonard Rose, and Mr. Mitropoulos, were broadcast over radio station WQXR. At the conclusion of the program the conductor made an extemporaneous appeal for continued support of the Philharmonic.

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Opera Groups And Orchestras Visit Milwaukee

MILWAUKEE.—The Chicago Symphony's program on March 19 began with Bach's C major Concerto for Two Pianos, with the orchestra's conductor and associate conductor, Rafael Kubelik and George Schick, as the capable soloists. The balance of the program, conducted by Mr. Kubelik, included Schumann's First Symphony and Rousset's Third Symphony, providing one of the best concerts of the season.

Other conductors who have appeared with the orchestra here have been Mr. Schick; Leonard Bernstein, who was also piano soloist; and Eugene Ormandy. The soloists in recent months have been Glauco D'Attili, Isaac Stern, and Donald Gramm.

Impressive concerts were also given by the Minneapolis Symphony, conducted by Antal Dorati, and by the Israel Philharmonic, conducted by Izler Solomon. More than 4,500 people braved a swirling snowstorm to hear the latter organization.

The Charles L. Wagner productions of *The Barber of Seville* and of *La Bohème*, both conducted by Paul Breisach, have been presented here. Laura Castellano and Jon Crain sang particularly persuasively in the leading roles of the Puccini opera.

The excellent New York City Opera Company was also represented by two works, Don Giovanni, conducted by Laszlo Halasz, and *La Traviata*, conducted by Lee Shaynen. Ellen Faull, Leona Scheunemann, Dorothy MacNeil, Walter Cassel, and Richard Wentworth sang in the former; Frances Yeend, David Lloyd, and Mr. Cassel sang in the latter.

Kirsten Flagstad, Risë Stevens, Myra Hess, Robert Casadesus, and William Warfield have given outstanding recitals during the season, and Camilla Williams and Lawrence Winters offered a fine program of solos and duets in a joint appearance.

During its four performances here the Ballet Russe de Monte Carlo presented a new work, *Prima Ballerina*, which is full of frivolous fun, buoyancy, and gentle satire. It gave Leon Danielian an opportunity to exploit his fine sense of comedy; Alexandra Danilova portrayed the title role to perfection; and Frederic Franklin appeared as her partner.

Exceptionally vivid dancing was provided by Talley Beatty and his company in *Tropicana*. Sujata and Asoka's program of Oriental dances was colorful, and Ruth Mata and Eugene Hari and their company of five offered broadly amusing entertainment with their dancing and pantomime.

The men's club of Congregation Emanu-El B'ne Jeshurun, assisted by a chorus from the Wisconsin State Teachers College, presented Mendelssohn's *Elijah*, under the direction of the temple's cantor, Anthony Scott. Mr. Scott also sang the prophet's music most impressively.

The Arion Musical Club gave its 65th annual performance of Handel's *Messiah*, with Herman Nott conducting.

Dee and Dittle, local two-piano team, gave their annual program at the Athenaeum on March 12, and Milton Peckarsky, also of Milwaukee, was heard in a piano recital.

—ANNA R. ROBINSON

Mertens and Parmelee To Manage Concert Duo

James de la Fuente and Herbert Stessin have formed a violin and piano duo, and they will appear next season under the management of the Mertens and Parmelee division of Columbia Artists Management Inc. Their

first tour will open on Nov. 5 and will cover the states in the South and along the Middle Eastern seaboard. Beginning in February, 1952, the artists will be available in New York State and in the Midwest.

Duncan Leaves Omaha Symphony Post

OMAHA.—The Omaha Symphony's able conductor, Richard E. Duncan, made his farewell appearance with the orchestra at a Pop concert early in April. This summer he will begin studying toward a doctorate at the Eastman School of Music. Emanuel Wishnow, head of the string department at the University of Nebraska, will be the interim conductor.

The highly successful orchestral season has brought as soloists Norman Carol, Robert Merrill, Gold and Fisdale, and two members of the orchestra, Myron Cohen and David Majors.

During the summer the orchestra will give six Pop concerts in the Peony Park Royal Grove.

The outstanding artists in the Tuesday Musical Club series have included Gerard Souzay, Elena Nikolaidi, Rudolf Firkusny, and Jascha Heifetz.

Dimitry Markevitch, cellist, and Lilian Kallir, pianist, gave impressive recitals under the auspices of the Morning Musicales. Blanche and Florence Zucker, duo-pianists, brought the series to a close.

Three fine concerts presenting artists of the Midwest were sponsored by the Joslyn Memorial Art Museum. Among those who appeared were Rosemary Madison, Gladys May, Mr. Wishnow, Truman Morsman, and Max Gilbert.

Martin Bush, Omaha organist, and Claire Coci, who was assisted by several local musicians, including Evelyn Backhaus, Mrs. Madison, Mr. Morsman, Myron Cohen, and Don Ralph, also gave excellent programs.

—KATHLEEN SHAW MILLER

Lange Re-engaged By Albuquerque Group

ALBUQUERQUE.—The Albuquerque Civic Symphony has re-engaged Hans Lange as conductor for the next season, his second with the orchestra. During the past season, which ended on April 4, Mr. Lange conducted 21 works, of which fourteen were performed by the orchestra for the first time.

The soloists have been Claudio Arrau; Lois Cox, soprano; George Fenley, violinist; and Sherman Smith, bass-baritone. Miss Cox and Mr. Fenley were co-winners of the young artist competition conducted by the orchestra a year ago. Mr. Smith is co-ordinator of student activities at the University of New Mexico.

—ISABEL GREAR

OTHER RECITALS

PAUL GUREVITCH, violinist; Times Hall, April 1.

MARY LYONS, soprano; Carnegie Recital Hall, April 1.

ELIZABETH BOETTCHER, pianist; Carl Fischer Hall, April 1.

LIBBIE BEZIEF, soprano; Carnegie Recital Hall, April 7.

KAY BERGMAN, pianist; Times Hall, April 8.

LORA LEWIS, contralto; Carnegie Recital Hall, April 8.

DUBOSE ROBERTSON, tenor; Times Hall, April 10.

CATHERINE DERACO, soprano; Carnegie Recital Hall, April 14.

HERBERT NYSTROM, tenor; Carnegie Recital Hall, April 15.

JACK HARRIS, pianist; Times Hall, April 15.

IDA BROWN, soprano; Carnegie Recital Hall, April 15.

HERMAN SILVERS, flutist; Town Hall, April 15.

BEULAH GILLIAN, soprano; Carnegie Recital Hall, April 15.

Obituaries

MME. CHARLES CAHIER

MANHATTAN BEACH, CALIF.—Mme. Charles Cahier, 76, American contralto, died here on April 14, following a long illness.

Born Sarah Layton Walker, in Nashville, Tenn., she studied in Indianapolis and then went to New



Mme. Charles Cahier

York, where, as Mrs. Morris Black, she became a concert and church singer. Later she studied in Paris with Fidèle König and Jean de Reszke, in Berlin with Amalie Joachim, and in Vienna with Gustav Walter.

She made her operatic debut in 1904 at Nice, France. The following year she became Mme. Charles Cahier, and thereafter sang under her married name. Her husband, a Swedish masseur, from whom she was eventually separated, is thought to be still living in Europe.

She made her debut with the Vienna Opera under the direction of Gustav Mahler and continued to take leading roles there for four seasons. She also made guest appearances in other European music centers.

On April 3, 1912, she made her American operatic debut with the Metropolitan Opera as Azucena. The remaining two of her three appearances there were made as Fricka and Amneris. She toured extensively as a concert and oratorio singer and was well known as an exponent of Mahler's vocal works. She taught for several seasons at the Curtis Institute of Music in Philadelphia before her retirement in 1941.

LOUIS FINTON

BRONXVILLE, N. Y.—Louis Finton, 67, co-founder with his wife of the Leschetizky Association of America, died here on March 24. Born in New York, he was granted a scholarship at the age of twelve at the Vienna Imperial Conservatory, where he studied piano with Julius Epstein. Five years later he graduated with highest honors and became a pupil of Leschetizky, living in his home and acting as an assistant teacher. He returned to the United States in 1919.

RAWLINS L. COTTENET

Rawlins L. Cottenet, 84, amateur musician and for over forty years a member of the board of directors of the Metropolitan Opera, died at his home in New York on March 29. Some of his songs and violin pieces appeared frequently in the programs of prominent recitalists.

BENIAMINO RICCIO

Beniamino Riccio, 55, concert baritone, died in a hospital in New York on April 8. A native of Russia, he made his American recital debut in the old Aeolian Hall in 1926.

HAROLD VINCENT MILLIGAN

Harold Vincent Milligan, 62 organist and composer, died in a hospital in New York on April 12, following an operation.

He was born in Astoria, Ore., and from the age of twelve served as organist in churches where his father was minister, in Oregon, Washington, and Idaho. In 1904 he came to New York to study with William C. Carl. He played in Rutgers Presbyterian Church and Plymouth Church in Brooklyn before he became organist



Harold Vincent Milligan

of the Riverside Church, where he remained for 25 years until his retirement in 1940.

He wrote and lectured on musical subjects, notably early American music. He collected the works of Francis Hopkinson; edited two books, *The First American Composer* and *Colonial Love Lyrics*; and had a biography of Stephen Foster published in 1920. He composed many songs, organ pieces, choral works, incidental music to plays, and two operettas.

From 1925 to 1935 he was executive director of the National Music League. Under a Rockefeller Foundation grant he made a survey of serious music on the radio. He was president of the National Association of Organists. He was a fellow of the American Guild of Organists and its national secretary from 1926 until his death. He is survived by his wife and two sons.

HENRY SCHUMANN-HEINK

LOS ANGELES.—Henry Schumann-Heink, 64, eldest son of the famous opera singer, died here on March 28. German born, he was graduated from the Massachusetts Institute of Technology. He served as an ensign in the United States Navy in the First World War, while two of his brothers were fighting with the German forces.

MIKAIL RIMSKY-KORSAKOFF

Moscow.—Mikhail Rimsky-Korsakoff, son of the Russian composer, died here on March 18. He was president of the Leningrad Entomological Society and was awarded the Order of Lenin in 1944 for his work in entomology.

JOSEPH BEEBE

NEW BRITAIN, CONN.—Joseph Beebe, 68, organist and choirmaster at the South Congregational Church here, died while accompanying an anthem during an Easter morning service on March 25. A graduate of Wesleyan University, he was at one time head of the Hill School music department, in Pottstown, Penna.

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NEW MUSIC REVIEWS

Leonhard Deutsch Writes On Guided Sight Reading

Leonhard Deutsch has written a book called Guided Sight Reading for "the legions of lay musicians" to whom playing the piano can acquire a new meaning, he believes, if they learn to read music at the same time they learn to play. He is a trained psychologist as well as a musician, and he discusses the psychological as well as the purely physical problems of piano playing and sight reading in considerable detail. "Musical notation," he points out, "is not alphabetical writing, but more like hieroglyphics. It is the pictogram of the sound, showing the relationship of successive and coinciding tones. To be familiar with notation does not simply mean to know the names of the notes, but to take in the picture of a piece of notation as a whole, to grasp its musical meaning spontaneously, as if one were actually hearing the sounds." Teachers can save themselves and their pupils many wasted hours if they will follow out this excellent advice. The book is issued by Crown Publishers.

Mr. Deutsch has also prepared two books for sight reading, published by Heritage Music Publications. Book I is made up of 50 Folk Songs of Various Nations, arranged for the piano by Mr. Deutsch, with English versions of the original lyrics by Jane Kerley. Book II is devoted to Easy Classical Pieces, freely transcribed for piano. Both volumes provide excellent material for beginners and others.

—R. S.

New Piano Compositions in Contemporary Idioms

The terseness and forcefulness noted in previous works by Robert Starer are characteristic of his Five Caprices, for piano, issued by Peer International Corporation through Southern Music. The first caprice is fitful in mood, a series of arabesques growing out of the opening phrase. The second is a brief adagio with clashing dissonances. The third is an ingenious two part invention; the fourth another mood piece; and the fifth a brilliant toccata. Mr. Starer's musical material is commonplace, but he has used it skillfully. From the same publishers comes a suite by Anis Fuleihan, called From the Aegean. It consists of four sections, Serenade, Tango, Sicilienne, and Greek Dance. Even the Greek Dance does not have a very convincing Aegean flavor.

Truth to tell, these pieces sound like pot-boilers, far inferior to other works with exotic flavor that Fuleihan has produced.

The April, 1950, issue of New Music is devoted to Wladimir Woronoff's Sonnet pour Dallapiccola. Woronoff, according to the biographical note, was born in St. Petersburg in 1903 and studied composition in Berlin and Brussels. He is a member of the Belgian Section of the International Society for Contemporary Music. This rambling, harmonically rather ingenious piece includes a reference to the bell motive from Parsifal that would be easy to overlook without the composer's footnote. The piece sounds like what one imagines Scriabine might have written had he lived longer and been less gifted.

—R. S.

A New Concertino For Harpsichord and Strings

Walter Leigh's Concertino for Harpsichord or Piano and String Orchestra, composed in 1934, has been re-issued by Oxford University Press. It has been recorded by Kathleen Long, pianist, with the Boyd Neel String Orchestra for Decca. The music is negligible in its materials but it is neat in design and clear in texture. It is better suited to the harpsichord than to the piano, because it lends itself to harpsichord registration very readily and would gain thereby in color and interest.

—R. S.

Piano and Its Ancestors in Guenther Anthology

The contents of The Piano and Its Ancestors, an anthology of early keyboard music edited by Felix Guenther and issued by Associated Music Publishers, are well chosen. It is published in conjunction with Volume I of Aid Materials for Music Appreciation Studies, prepared by Sound Book Press Society. In this series an illustrated booklet is correlated with a long-playing record on which the music is performed. Mr. Guenther includes music for the clavichord, for the virginal, for the harpsichord, and for the hammerklavier in this anthology, with a frontispiece showing all four instruments.

—R. S.

Piano Teaching Material

- BURNAM, EDNA MAE: Rodeo Round Up. (Presser).
BUSH, ALAN: Times of Day—Wake Up, Noon Ramble, After School, Bedtime. (Joseph Williams, London).
COWLES, CECIL: Carmelita. (Carl Fischer).
DUNGAN, OLIVE: Waterfall. (Presser).
ECKSTEIN, MAXWELL (arranger): Let Us Have Music from Grand Opera. (Carl Fischer).
GRIEG, EDVARD: Puck, Op. 71, No. 3. Edited by Maxwell Eckstein. (Carl Fischer).
GRIFFIS, ELLIOT: Corporal Lollipop, G. C. M. (Presser).
HAUFRECHT, HERBERT: Tick-Tock Toccata. (Leeds).
KASSERN, TADEUSZ: Easy Modern Melodies and Rhythms—March, Tango, Melody, Polka. Published separately. (Carl Fischer).
LIADOFF, ANATOLE: Musical Snuff-Box, Op. 32. Edited by Maxwell Eckstein. (Carl Fischer).
MOY, EDGAR: Well Begun, The Essentials of Elementary Piano Playing. (Mills).
RIPPEL, MABEL A.: Indian War Dance. (Composers Press).
ROBINSON, ANNE: Speed Boats. (Presser).
SCHER, WILLIAM: Fifteen Descriptive Miniatures for Phrasing and Style, Op. 105. (Presser).

First Performance in New York Concerts

Orchestra Works

Dello Joio, Norman: New York Profiles (New York Philharmonic-Symphony, April 5)

Concertos

Stamitz, Johann: Clarinet Concerto in B flat (Little Orchestra Society, April 2)

Chamber Music

Glanville-Hicks, Peggy: Profiles from China (Helen Thigpen-Juillard String Quartet, April 8)
Rieti, Vittorio: Partita for Harpsichord (Sylvia Marlowe, April 7)

Ballet Music

Francaix, Jean: Les Demeiselles de la Nuit (Ballet Theatre, April 13)

Choral Music

Cantor, Montague: Hallelujah (Composers Forum, April 7)
Winslow, Richard K.: Huswifery (Hood College Choir, April 2)

Songs

Bacon, Ernst: Casey Jones (Robert Falk, April 13)
Cantor, Montague: David's Lament for Jonathan; Blessed are the Couriers (Composers' Forum, April 7)

Eakin, Vera: Map of Casco Bay: Maine (Robert Falk, April 13)
Gross, Wilhelm: Kinderlieder (Margaret Turley, April 3)
Rangström, Ture: King Erik's Songs (American-Scandinavian Concert, April 2)
Simutis, Leonard: Palikta Salis (Algerd Brazil, April 8)
Stein, Barbara: The Puffin (New York Philharmonic-Symphony Young People's Concert, April 14)

Piano Music

Ardevol, José: Prelude, Habanera, and Invention, from Six Piano Pieces (League of Composers, April 6)
Bate, Stanley: Prelude No. 12 (Theodor Haig, April 11)
De Cevée, Alice: Twentieth Century Suite (Jean Hoerner, April 5)
Fuleihan, Anis: From the Aegean (League of Composers, April 6)
Gideon, Miriam: Piano Suite No. 3 (Lillian Freundlich, April 8)
Spielter, William: Guaracha Mexicana (Melvin Stecher, April 8)

Violin Music

Cremin, Arthur: Musical Portrait of Leopold Stokowski (Murray Adler, April 15)

Opera

Kraft, Leo: The Caliph's Clock (Queens College Opera Workshop, March 30)

TISCHLER, LOUISE (arranger): Piano Book of Tunes from Israel. Folder No. 1 for second grade; Folder No. 2 for third grade. (Transcontinental).

VERRALL, JOHN: In The Autumn. (Presser).

Piano Music Listed

- CRESTON, PAUL: Five Dances, Op. 1 —Daemonic, Primitive Idyl, Villanella, Sarabande Lugubre, Tarentella. (Axelrod).
FERNANDEZ, OSCAR L.: Third Brazilian Suite—Song, Serenade, Negro Dance. Movements published separately. (Peer International).
HANDEL, G. F.: Silent Worship. Arranged by Maurice Jacobson. (Curven; G. Schirmer).
NORTH, ALEX: Ben's Theme; Willy Loman's Theme (from Death of a Salesman). (Mills).
PHILLIPS, DONALD: Dance of the Leaves. (Mills).
PISK, PAUL A.: Engine Room. (Leeds).
RACHMANINOFF, SERGE: Two Fantasy-Pieces. Edited by Alfred Mirovitch. (Leeds).
REICHARDT: Freudvoll und Leidvoll. Transcribed by Rudolph Willmers; edited by Edwin Franko Goldman. (Presser).
SLONIMSKY, NICOLAS: Yellowstone Park Suite—Continental Divide, Black Bears, Paint-Pot Basin, Fumaroles and Solfataras, Clepsydra, Roaring Mountain, Old Faithful. (Axelrod).
TANSMAN, ALEXANDRE: Eight Cantilenas for Piano (Homage to J. S. Bach)—Prelude, Arioso, Interlude, Choral I, Invention, Choral II, Fuga, Postlude. (Leeds).
TEMPLETON, ALEC: Chatterbox; Filet Mignon; Mozart à la Mode; William Do Tell. (Leeds).
WORK, JOHN W.: Scuppernong—At a Certain Church, Ring Game, Visitor from Town. (Axelrod).
ZIMBALIST, EFREM: Impressions for Piano—Innocence, Motion-Repose, Chopin, Legerdemain, Rachmaninoff, Requiem, Caress, Debussy, In the Woods, Rimsky-Korsakoff. (Presser).

Werner Neumann Handbook Of Bach Cantatas Issued

From Associated Music Publishers comes Werner Neumann's Handbook of J. S. Bach's Cantatas, issued by Breitkopf & Härtel in 1947. This invaluable volume, published in German, offers an illuminating classification and analytic summary of the church and secular cantatas. A series of appendices provides a chronological survey of the cantatas, a classification according to their liturgical purposes, a listing of the forms of chorale arrangement, lists of the instrumental sections, solo arias, and other information. The Spitta references to the cantatas are given, as well as the vol-

umes of the Bach Gesellschaft Edition in which they appear. Especially interesting are the notes on the structure and form of the music in the individual listings.

—R. S.

Composers Corner

On April 5, in Washington, D. C., Paul Hindemith conducted the United States Army Band in the first performance of his Symphony in B flat, for band. The symphony represents a major contribution to the concert-band repertoire since less than half a dozen true symphonies have been written for this medium. Another first for band music figured in a concert given by the Columbia University Band on Feb. 24, when Edgar J. Moore's A Study in Contrast, for brass octet, was given its premiere under the direction of Hunter N. Wiley. The octet won the 1951 Columbia Band Award.

Wallingford Riegger's Third Symphony was recently given its first performance in Germany by the Wiesbaden Municipal Symphony under the direction of Gibson Morrissey, American conductor. The International Society for Contemporary Music has listed a recently-completed symphony by Ernst Toch for performance at its festival in Frankfurt, Germany, in June. The symphony was given its first performance by Herbert Haffner and the Vienna Philharmonic a

(Continued on page 29)

THE GALAXY GALLERY OF NOTABLE SONGS

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O ZION, HASTE high, low
—Powell Weaver

SUN OF MY SOUL high, med., low
—T. Tertius Noble

MY SOUL DOTH MAGNIFY THE LORD high, low
—Stanley E. Saxton

DEAR GOD, RECEIVE MY HUMBLE PLEA medium
—Mary Downey

LEAD US, KINDLY SHEPHERD high, low
—Bernard Hamblen

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French Lyric Stage

(Continued from page 9)

confiding to me in a half-whisper his impressions of Pelléas. He listens most attentively, an opera glass or my lorgnette at his eyes. He doesn't take his glance from the singers or the orchestra for an instant. But he understands nothing. After the first act (the first three scenes) he says to me, 'Is the whole thing like that?' 'Yes,' I answer. 'Nothing more? There is nothing more? No more music? It doesn't get anywhere... it doesn't hold together. There are no musical phrases, no developments.' Marnold tries to mix in our conversation, and he says to Strauss, with his customary tactlessness, 'There are musical phrases, but they aren't insistent, underlined, so that the gross public will notice them.' Strauss, rather chilled, but very calm, answers 'But I happen to be a composer, and I hear nothing.' We resume our conversation in whispers. I had tried to make Strauss understand the sobriety of this art, entirely expressed in nuances and half tones; this impressionism, delicate and poetic, with its subtle touches of color, discreetly and vibrantly juxtaposed. He says: 'As for me, I am first of all a composer. The moment music enters a work I want to see it master of the situation. I don't want it to be subordinated to anything else. That is too humble. I don't claim that poetry is inferior to music, but true poetic dramas—Schiller, Goethe, Shakespeare, are self-sufficient. They don't need music. Where there is music, it should carry everything before it. I follow the Wagner system. Look at Tristan. There isn't enough music here to satisfy me. The harmonies are very fine, the orchestral effects are very good, in the best of taste, but there is nothing there; nothing at all. I find here nothing but Maeterlinck's play, all by itself, without music.'

"He continues to listen with much conscientiousness and tries to show me what he finds especially fine in the work, as much from a sincere desire to understand it as from regard for me. But I sense that it is more politeness than real esteem for the work. What is really new in it escapes him. In revenge, he doesn't let a single Wagner imitation pass without noticing it, and that not for purposes of praise. 'But it's all Parsifal,' he says to me during one passage, which is true. However, the scene in which Mélisande lets down her hair, the prelude of the Grotto Scene, and the scene that follows give him a certain pleasure. Of the whole score, these are obviously the parts he prefers. But he returns always to his slightly disdainful praise, 'It's very fine.'

"I try to explain to him what there is that is new in this art and the originality of this dramatic system, in which nothing is insisted upon, in which everything is inward and couched in a chaste style, truly worthy of Racine. He answers, 'Yes, I understand what you tell me about the system, the novelty of the system, but in this system I would set myself to write a very different sort of music for Pelléas.' A little further on Rolland continues:

"What escapes him completely (which is very natural) is the essential nature of this art—the sober and simple verity of this recitative, this musical language of imperceptible tremors, of which certain inflections are so suggestive, evoking profound and remote echoes in our hearts. The scene of the farewell of the two lovers and of the death of Pelléas seem to him insipid. Evidently he expected a big dramatic scene and he does not understand that the originality of Debussy consisted precisely in not making it. I strive to show him how very new this is in its reaction against a declamatory and extravagant art. He understands very well

that it is a reaction. 'Yes,' he says again, 'Massenet and Gounod.' Not really against Massenet and Gounod; against Wagner too, against Strauss too; and I cannot tell him (perhaps he even senses it fundamentally). But he seems to recognize only an intellectual tendency, an exaggerated simplicity that will choke musical development and prevent the expansion of spontaneous feeling. What is still more surprising is the fact that the last scene eludes him completely. For my part, I find it lofty both in feeling and in artistry. Since Monteverdi, I don't think anyone has written music as intense as this, with such ready means. It is truly an art worthy of Racine. For Strauss it is lacking in music. I say to him (paraphrasing the epigram of Mozart after Don Giovanni): 'If there was one more note, it would be too much.' Strauss looks at me, shakes his head, and says, 'No, no.'

Thus the leading German composer of his generation, confronted with the masterpiece of the leading French composer, proved unable not merely to enjoy (one doesn't ask this much) but even to appreciate and understand its grandeur. It is an extremely melancholy theme for reflection.

But this is not an isolated case. Every musician whose frame begins to be sufficiently great in his own country to arouse the curiosity of foreign countries about his work has felt this sort of slowing down. At the very moment when he thought he was winning an international reputation the perspective suddenly changes. Everything that created his prestige seems to be challenged. What was acclaimed as the proof of an exceptional personality by his fellow citizens, which sometimes even retarded his success among them, in foreign countries is conceded as a simple imitation of his predecessors, even of those against whom he has reacted most violently, from whom he feels himself farthest, technically and spiritually.

The explanation of this phenomenon is entirely natural. The public of one country cannot feel, does not feel all at once the individuality of a foreign artist because it senses immediately in his work a certain flavor of which the artist himself is not conscious, cannot feel (because it is too intimate a part of himself), namely, the flavor of his nationality. To pursue the analogy further, all Chinese look alike to the man on the street of the average European city, because they all have yellow skins with slanting eyes and certain other ethnic characteristics of the sort. Only if he has a chance to spend much time among the Chinese does this average European begin to distinguish among them as many individualities as he does among members of the white race.

It is thus that an artist exposed to a foreign public will gradually reveal his true individuality. The conclusion to be drawn is that one must be careful not to judge hastily an unfamiliar art, and even less hastily an art with whose antecedents one boasts familiarity. I would like to emphasize this principle. Romain Rolland, in a letter to Strauss published at the close of the article we have quoted, says:

"You don't like the musical declamation of Debussy, my dear friend? It is even a little soft for my taste, but it is perfect (in spite of some negligence—Debussy is a great but lazy artist). It is perfect as French declamation—refined, aristocratic, sophisticated.

"It obviously has nothing popular in it (Maeterlinck's Pelléas reveals, moreover, a certain monotony of diction) but it opens the path of a truly French musical declamation.

"If you don't care for this genre of recitative, with very economical lines, remember that Wagner's declamation seems barbarous to us. I understand why, when it is applied to our language. A French bourgeois

or man in the street would never use the explosive sounds which one finds every minute in Die Meistersinger. Remember that I, who love and have always loved Wagner profoundly, love him not because of his declamation but in spite of it. I grind my teeth when I hear those pompous recitatives in Die Meistersinger, which seem forced to me (like German pronunciation) and which prevent me from hearing the superb music of the orchestra.

"I know perfectly well that I am wrong, and that what seems false to a Frenchman is true to a German, but you can see how necessary it is to be prudent in these judgments of one nationality upon another."

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Composers Corner

(Continued from page 27)

few months ago, and it will be played this month by the Amsterdam Concertgebouw Orchestra under Otto Klemperer; the work is also scheduled for performance in Zurich in May.

Madeline Foley, cellist, and Irene Jacobi gave the first performance of **Frederick Jacobi's** new cello sonata on March 27 in Zurich, and they will play it in London and Amsterdam this month. Mr. Jacobi, like Mr. Toch, has been in Europe for the past year. Later this spring Nikita

Magaloff is to take part in the first performance of Jacobi's new Ballade Concertante, for piano and orchestra, in a broadcast by the Orchestra de la Suisse Romande.

From Europe also comes word of performances of works by two other American composers. **Aaron Copland's** fiftieth birthday was observed (somewhat belatedly) as far away as Vienna, where Hans Wolf conducted two excerpts from the composer's Rodeo, on Jan. 28. In Berlin, **Everett Helm's** Concerto for Piano and Orchestra was given its first performance on Jan. 17, by the Berlin Philharmonic under Joseph Keilberth, with Gerhard Puchelt as soloist.

The League of Composers announced recently that **Arthur Berger**, of the New York *Herald Tribune* staff, has been commissioned to write a cello work by Lado, Inc., a women's group that has awarded composition prizes and scholarships to music schools and supported work in musical therapy, but that has never before commissioned a composition. More announcements of commissions come from the United Temple Chorus of Lawrence, New York, which has presented two Ernest Bloch Award Commissions. **Isadore Freed**, recipient of the 1951 commission, has written a cantata, *Jerusalem Redeemed*, which the chorus will introduce on May 8. The 1952 commission, given to **Darius Milhaud**, is for a sacred work for women's chorus. The Quincy (Ill.) Society of Fine Arts has issued invitations for the forthcoming premieres of two works it commissioned from young American composers. **Robert Ward's** Sacred Songs for Pantheists will be given by Carolyn Blakeslee, soprano, and the Quincy Little Symphony on April 26, and on May 17, J. Leslie Pierce, baritone, and the Quincy Chamber Music Ensemble will present *Ulysses Kay's* Song of Ahab.

The first performance of a work commissioned by the London (Ont.) Chamber Orchestra took place on April 7, when Ernest White conducted the orchestra and Gordon Jeffery, organist, in *Barbara Pentland's* Concerto for Organ and String Orchestra. The concerto was commissioned in 1949.

Josef Zimmler, musical director of the Zimmler Sinfonietta, is interested in seeing new compositions for string orchestra. Scores may be sent to him in care of Symphony Hall, Boston, Mass. In the final concert of its Jordan Hall series this ensemble of seventeen players gave the first performance of *Irving Fine's* Notturmo, for strings and harp. On Dec. 13 the group played a string orchestra arrangement of *G. Francesco Malipiero's* *Rispetti e Strambotti* (originally for string quartet) for the first time anywhere. The composer made the arrangement especially for this performance.

Benjamin Britten's *Let's Make an Opera* has had, or will have, performances in cities as widely separated as Melbourne and Tel-Aviv, in addition to many European and American cities. Other new productions of Britten operas include *The Rape of Lucretia* at Zagreb, Darmstadt, Berlin, and Barcelona; *Albert Herring* at Lubeck, Berlin, and Barcelona; and *The Beggar's Opera* at Halle and Bochum. It is expected that the British composer's new full-scale opera, *Billy Budd*, will be seen in Great Britain before the end of 1951. **Bohuslav Martinu's** *Comedy* on the Bridge has had radio performances in Toronto, Rome, and Stockholm, and radio performances in London and Cologne are being planned. In May the work will be staged in New York by the opera department of the Mannes School of Music. **Zoltan Kodaly's** *Hary Janos* was produced during the winter by the Zurich Stadttheater. Noah and the Stowaway, a new one-act opera by **Martin Kalmanoff**, received its first performance, under Siegfried Landau's direction, on Feb. 18 over New York's municipal station WNYC. Jarl Norman created the role of the lion-tamer in the first performance of **Arnold Franchetti's** children's opera, *The Lion*. The composer conducted the performance which was produced in December by the Connecticut School of Music in New London.

David Diamond composed a new musical score, to be known as the *Romeo and Juliet Suite No. 2*, for the current Broadway production of the Shakespearean tragedy, and **Marc Blitzstein** is making a suite for full orchestra of the music he wrote for the recent New York production of *King Lear*.

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The Juilliard School of Music held a concert in memory of the late Ernest Hutcheson, former president emeritus of the school, on April 6. James Friskin, Catherine Aspinall, and Muriel Kerr were the participants.

Karl Kraeuter, violinist of the Kraeuter Trio, has been elected president of the Juilliard School of Music alumni association.

Edna Fearn presented fifteen of her junior pupils in a piano recital at her Juilliard studio on March 3. This was the second in a series of three programs. The third will be held in May.

The Composers' Concert on March 18 was given by piano pupils of May Etts, Rose Raymond, Hedy Spielter, Anne Hull, Edwin Hughes, and Alexander Lipsky, and voice pupils of Anne Benedict, Claire Kellogg, and Amy Ellerman.

Yeshiva University has established a music department under the direction of Karl Adler, who has served on the arts and sciences faculty for the past six years. Mr. Adler was formerly director of the music conservatory at Stuttgart, Germany, and has been a member of the faculty of the New York College of Music and music supervisor of the extension division of the City College of New York.

The New York State Federation of Music Clubs sponsored a program on April 14 in Carl Fischer Hall by the six young people who have won a rating of Superior for the past three consecutive years in the junior auditions. They were Lorraine Laytin, Patricia Mullady, Edward Cogen, Dewey Holland, Jerry Schulman, and Nancy Cirillo. Alan Mandel, who has won an award in the junior composers' contest, played some of his own compositions, and Merle Montgomery, state chairman of education, spoke.

The Mannes Music School will present the third concert this season by its senior orchestra on April 18. Under the direction of Carl Bamberger the ensemble will play works by Barber, Chopin, and Dvorak.

The Manhattan School of Music announces that its 1951 summer session, to be held from June 11 to Aug. 3, will again be under the direction of Darrell Peter. In addition to the regular curriculum, special master classes will be offered during the two four-week terms. Hugh Ross conducted the school chorus in Bruckner's E minor Mass, in a concert in Hubbard Auditorium on April 6. The madrigal group, led by Mr. Ross, and chamber-music ensembles also took part.

The Carl Friedberg Alumni Association is offering a scholarship for study with Mr. Friedberg during the 1951-52 season. Pianists between the ages of sixteen and 25 are eligible. Applications will be accepted until May 20, and auditions will be held on May 30. Information is available from William Masselos, 502 West 122nd Street, New York 27.

The Brooklyn College Chorus, Rex Wilder, director, gave a program at the college's Boylan Hall on April 9. Works by Bach, Randall Thompson, Gershwin, and Robert Boberg, the ensemble's accompanist, were sung. The chorus also sang in the WNYC American Music Festival last February.

The Henry Street Settlement Music School presented the fourth of a series of five concerts for the benefit of the children's scholarship fund on March 4. Members of the woodwind faculty played Ibert's Three Short Pieces; Mozart's E flat major Quintet, K. 452; Samuel Baron's Rhapsody on a Chassidic Tune; Prokofiev's

Deux Visions Fugitives, Op. 22; and Rossini's Quartet.

St. John's University held its first music festival last February in the Brooklyn Academy of Music, when the school's choral groups and orchestra appeared in a combined concert. The choral conductors were the Rev. Robert J. Rivard, C. M., and Cosimo de Pietto, the orchestra conductor Alfredo Antonini. Licia Albanese was the guest soloist.

Queens College reports that at the end of the spring semester it will have presented 29 musical events, including nineteen concerts, four broadcasts, three opera performances, and several lectures on music. Boris Schwarz conducted the college orchestra in its sixteenth semi-annual concert on April 7 at the Jamaica High School Auditorium. Sylvia Suzowsky was the soloist in Beethoven's Third Piano Concerto.

The Brooklyn Chamber Music Society, under the direction of Carl H. Tollefsen, is giving a concert in the Academy of Music on April 15. Schubert's C major Spring Quintet; Dvorak's Dumky Trio; and Elie Siegmeister's Suite for Piano, A Sunday Afternoon in Brooklyn, are listed in the program.

The Queens Symphony Society, now in its ninth season, presented a concert on April 5 at the Forest Hills High School. Howard Shanet, on leave of absence for over a year as an assistant conductor to Serge Koussevitzky, returned to lead a program that included the Overture to Weber's Peter Schmolli and seine Nachbarn; Mendelssohn's Scotch Symphony; Lalo's Symphonie Espagnole, with Carroll Glenn as soloist; and excerpts from Borodin's Prince Igor.

The Greenwich House Music School will offer a program of chamber music by eighteenth-century composers on April 20. Fritz Rikko will direct. The soloists will be Sidney Harth, violin; Melvin Kaplan, oboe; Elden Gatwood, oboe and recorder; and Herman Chessid, harpsichord.

The Piano Teachers Congress, Josephine Fry, president, held two workshops for teachers from Feb. 12 to 23 in Steinway Hall and Carl Fischer Hall. They were conducted by Raymond Burrows and Fay Templeton Frisch.

The New York Light Opera Guild, a non-profit organization, has established a voice clinic at its headquarters, 370 Central Park West. John Hand is the guild's director.

The New York Madrigal Society, Marguerite Potter, founder, introduced a group of artist members in a morning musicale at Steinway Concert Hall on April 11. They were Ruth Krieger, cellist; Esther Fernandez, pianist; Rebecca Bowling and Rena Basin, sopranos; Elizabeth Delavies, mezzo-soprano; and Joseph Florestano, baritone.

Lilian Carpenter presented five of her pupils in an organ recital on April 6—Betty McDonald, Ralph Rozier, Lorin Woodward, Robert Saums, and Helen Knauf.

The Brandeis Youth Foundation has announced the granting of \$10,000 in music scholarships to the art institute of the Brandeis Camp Institutes. Applications should be made to Max Helfman, Brandeis House, 115 W. 87th Street.

The Metropolitan Music School presented the first public American performance of Alexander Tchernin's Sonatina for Timpani and Piano in a concert on Feb. 18. Elayne V. Jones, timpanist, and Carroll Hollister, pianist, were the performers.

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EDUCATION in CHICAGO

The Roosevelt College opera workshop presented a double bill on March 12 and 14 of Puccini's Gianni Schicchi and a new dance drama called The Family. The latter was choreographed by Bea Stronstorff to music by Carl Wirth. John Daggett Howell is general director of the workshop, and Erwin Jospe musical director. On April 10 the college symphony, Florian Mueller, conductor, played a program that began with the first performance of Lynden DeYoung's Theme and Variations.

The Cosmopolitan School of Music orchestra gave a concert on April 1 under the direction of Tauno Hanikainen.

Barre Hill presented his advanced pupils in a program of modern French music on March 28. Debussy's Trois Chansons de France and a scene from his Pelléas et Mélisande, Gaubert's Chansons Pour Me Consoler d'Être Heureux, Pierre Vellones' Cinq Epitaphes and Fables de Florian, and Poulenc's Chansons Gaillardes were sung. The performers were Bette Stewart, Jacqueline Penix, Matilda Nickel, Richard Carter, William Beidler, Frederic Griswold, John Drummond, and Styrk Orwoll.

The University of Chicago orchestra and singers from the Chicago Musical College opera workshop took part in the performance of Mozart's The Abduction from the Seraglio, on March 30 and 31 and April 1 in Mandel Hall. The cast included Ruth Shallet as Constanza, Dorothea Brodbeck as Blonda, Salvatore Saverino as Belmonte, William Abbott as Pedrillo, Andrew Foldi as Osmine, and Julio Pro as Pasha Selim. Siegmund Levarie was the conductor, Betty Lou Everett the stage director, and Norma Levarie the designer. Ruth and Thomas Martin's English translation was used.

De Paul University presented its orchestra in a program on April 6 in Thorne Hall. Leon Stein's A Festive Overture, receiving its first performance, opened the program. Beethoven's Eighth Symphony; Ravel's G major Piano Concerto, with Betty Saxon as soloist; an aria from Verdi's La Forza del Destino, sung by Teresa Ann Gannon; and Respighi's Fountains of Rome made up the program. Paul Stassevitch conducted.

The Rizzo School of Music sponsored a faculty recital by Richard Wozny, pianist, on April 11, and will sponsor another by Donald Bartleman, violinist, on April 25.

The American Conservatory of Music inter-fraternities gave a concert on March 15. Delta Omicron, Phi Beta, Mu Phi Epsilon, Sigma Alpha Iota, and Phi Mu Alpha Sinfonia make up the inter-fraternities group. Vlahopoulos' Five Chants, for soprano and baritone, were sung for the first time.

The Edna L. McRae School of the Dance will hold its 27th annual summer session from June 18 to July 27.

William Whitaker directed the Olivet Methodist Church Choir in a Bach cantata on March 31. Ralph Nielsen, tenor, and Roger Fraid, baritone, were the vocal soloists.

The Civic Music Association of Chicago will hold its 38th annual festival in Orchestra Hall on May 7.

The Chicago Public Library music department displayed twenty playable miniature instruments from the collection of Eugene Chloupek during the month of March.

The Lake View Musical Society heard Anita Braude, soprano; Marisha Data, contralto; Alice Martz, pianist; and Ann Crane, violinist, in its concert on April 9 at the Furniture Club of Chicago.

OTHER CENTERS

The Music Academy of the West, Santa Barbara, Calif., will hold its fifth summer session from July 7 to Aug. 31. John Charles Thomas, the new executive director, has announced that Richard Lert will again serve as music director as well as teach conducting and coaching. Mr. Thomas will teach voice, and Lotte Lehmann will conduct a master class in German lieder. Lectures will be given by Darius Milhaud, honorary director; Gregor Piatigorsky; Alec Templeton; and Ernest Charles. Also on the teaching staff will be Soulima Stravinsky and Adolph Baller, piano; Louis Persinger, violin; Jascha Veissi, viola; Gabor Rejto, cello; Milton Kestenbaum, double bass; Maurice Faulkner, brass instruments; Simon Kovar, woodwinds; Mildred Couper, composition; and Richard Hale and Paul Bonnet, acting and diction.

The Berkley Summer Music School, Bridgton Academy, North Bridgton, Me., which opens on July 16, has been granted the use of four century-old

(Continued on page 32)



BUSY TENOR

Examining some songs together are Leopold Simoneau (seated), tenor of the Paris Opéra, and Donald Comrie, American pianist and conductor, who have recently completed their third transcontinental tour of the United States and Canada, under the direction of Community Concert Service

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OTHER CENTERS

(Continued from page 31)

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The University of Colorado, at Boulder, will hold a string workshop, with Misc'la Mischakoff as the visiting artist, and a seminar in music education problems in the vocal field, with Marguerite V. Hood as visiting lecturer, during the first term of its summer session, June 15 to July 20. In the second term, July 23 to Aug. 24, the instrumental aspect of music education will be considered. The visiting lecturers will then be Clarence E. Sawhill, Leo W. Moody, Gerald R. Prescott, and Hugh E. McMillen. Mack Harrell will participate in a voice teachers' workshop and will give a recital during the week from Aug. 13 to 18. Horace Jones, William Seguire, Cornelius van Vliet, and Joseph Ladone will assist in the string workshop.

The Norfolk Music School, Norfolk, Conn., will begin its 1951 session on June 21 and continue through Aug. 1. It is administered by the Ellen Battell Stoeckel Foundation and Yale University, and Bruce Simonds, of the Yale school of music, is the director. For the first time the school will offer a course in wind instruments, under the leadership of Keith Wilson, head of the Yale band. The six-week session will include as before lectures on the development of music and on painting; group singing; individual lessons in piano, violin, cello, organ, and singing; and classes in musicianship, choral conducting, and speech.

The University of Wisconsin school of music, in Madison, was host to the Midwest chapter of the American Musicological Society on April 6 and 7. The speakers included Siegmund Levarie, Paul L. Frank, Peter S. Hansen, Jury Arbatsky, Hans T. H. David, Willi Apel, John Ward, Keith Mixer, Elwyn A. Weinandt, Sister M. Francesca, Walter E. Buszin, and Heinrich Fleischer. The Pro Arte quartet and Gunnar Johansen gave a concert.

The Cleveland Institute of Music presented a program of contemporary music in Willard Clapp Hall on Jan. 10. Stravinsky's Sonata for Two Pianos, Schönberg's Six Pieces for Piano, Ives's Fourth Violin Sonata, and Bartók's Second String Quartet were played. A piano recital by Marianne Matousek Mastics was sponsored by the institute on Feb. 21.

The Pennsylvania College for Women opera workshop presented a scholarship benefit performance of Menotti's The Medium and his The Old Maid and the Thief, on April 3 in the Carnegie Music Hall, Pittsburgh. Leopold Sachse was the stage director.

The Connecticut College school of the dance, in New London, will again sponsor a dance center this summer. Under the direction of Ruth Bloomer and Martha Hill, a six-week session will begin on July 9. The faculty is scheduled to include Mary Wigman, José Limón, William Bales, Jane Dudley, Sophie Maslow, Doris Humphrey, Louis Horst, Theodora Wiesner, Delia Hussey, Ruth Lloyd, and Els Grelinger. The fourth annual American Dance Festival will be held during the final week of the school session, beginning on Aug. 13.

Cornell College, Mt. Vernon, Iowa, will hold its 53rd annual music festival on April 26, 27, and 28. The Chicago Symphony, conducted by Rafael Kubelik, will be heard in four concerts, with Raya Garbousova, Eileen Farrell, Alyne Dumas Lee, and Louis Sudler, as guest artists. The Cornell Oratorio Society, trained by Jacques Jolas, will be heard in Faure's Requiem.

The Eastman School of Music, Rochester, N. Y., presented a program of music for wind ensembles, directed by Frederick Fennell, on Feb. 5, and programs of contemporary chamber music, directed by John Celentano, on Feb. 12 and 13.

The Philadelphia Conservatory of Music offered faculty concerts on Feb. 12 and 28 in memory of Olga Samarsoff. Thomas Brockman, Frank Costanzo, Edward Steuermann, Allison Drake, Elsa Hilger, Joseph Arcaro, William Bless, Annetta Lockhart, and Jon Carlin took part.

West Virginia State College, in Institute, has presented in its artists series this season Adele Addison, the Orfeo Hispanico, George Walker, and William Warfield.

Purdue University, Lafayette, Ind., sponsored a program by its varsity glee club in the Eighth Street Theatre, Chicago, on Feb. 16. It was the only concert in Chicago open to the public given by the chorus, which had already made several appearances there for special organizations. Albert P. Stewart is the director.

The Plymouth Rock Center of Music and Drama, North Plymouth, Mass., will open its sixth season on June 25. Under the direction of David Blair McClosky, the center will conduct workshops in opera, orchestra, singing, drama, piano, chamber music, and oratorio. Information is available from Muriel Francis, 38 East 57th Street, New York.

The Julius Harth Musical Foundation, Hartford, Conn., offered lectures, as part of its institute of contemporary American music, by Randall Thompson on Feb. 27 and John Cage on March 13. April will bring Burnet Tuthill and David Diamond as the speakers. Programs of the composers' music precede the lectures.

Wilkes College, Wilkes-Barre, Penna., presented the Bennington College Chamber Music Players on Feb. 25 as part of a Sunday afternoon series open to the public.

The Ohio University school of music, in Athens, had Ernst von Dohnányi as visiting professor from Feb. 26 to March 17.

Bennington College, Vt., will be the scene this summer of the annual Composers' Conference and Chamber Music Center, formerly held at Middlebury. Alan Carter will be the director. The staff also includes Otto Luening, Lionel Novak, Esther Williamson, Frank Wigglesworth, Robert Bloom, Maurice Wilk, Edwin Ideler, Virginia deBlasis, George Finckel, Don Farnsworth, Theodore Strongin, and Milton Feist.

The Music and Arts University, St. Louis, Mo., has re-appointed Peter Dykema as head of the graduate school for next summer. Three new appointments are Neil Halladay as instructor in piano and voice, Allen Scovell as instructor in organ and piano, and Edith Schiller as instructor in piano.

The Colorado State College of Education, in Greeley, has appointed Milton Weber, conductor of the Waukesha, Wis., Symphony, as instructor in advanced conducting and as conductor of the orchestra for the coming summer.

The University of Texas music department, in Austin, has announced the formation of the Austin String Quartet, composed of graduate music students — Jacqueline Morris, Mary Ellen Keller, Elizabeth Blake, and Phyllis Casselman Young. Coached by Horace Britt, the quartet has already given several concerts in Texas cities.

The Los Angeles Conservatory of Music and Arts has announced the resignation of Garry A. White as director. His position has been assumed by Oscar Wagner, formerly of the Juilliard School of Music.

The Conservatory of Lausanne, Switzerland, will give a series of twelve interpretation courses on French piano music from Franck to Ravel under the direction of Alfred Cortot. Further information can be had at the conservatory, Rue du Midi 6.

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Dancers Named To Juilliard Faculty

The Juilliard School of Music will open a department of dance next fall with leading figures of modern dance, ballet, and of dance education on the faculty. William Schuman, president of the school, in outlining plans for the new venture said that the faculty will include Martha Graham, Doris Humphrey, Agnes de Mille, José Limón, Antony Tudor, and Jerome Robbins. Martha Hill will act as director of the dance department; Louis Horst will teach dance composition; Helen Lanfer, Martha Graham's pianist, will be an instructor; and Ann Hutchinson will have charge of instruction in dance notation.

The curriculum of the dance department will enable students to work under the artists on the faculty and to participate in performances and classroom activity. Students will be accepted, as in the music departments, on the basis of competitive examinations. A thorough background in music and general education will be included in their training. Entrance examinations for the 1951-52 academic year will be held at the school from June 4 to 7 and from Sept. 11 to 15.

Eastman Group To Present Program

The New York chapter of the Eastman School of Music Alumni Association will present a program of American music in Carl Fischer Hall on the afternoon of May 5. Norma Holmes will play piano pieces by Charles Griffes, William Bergsma, and Kent Kennan; Luigi Silva will play Her-

bert Inchi's Cello Sonata, with the composer at the piano; Mac Morgan, baritone, accompanied by John LaMontaine, will sing songs by Paul White, Katherine Danforth Fisher, and Mr. LaMontaine; and Mr. Silva, assisted by Carlo Bussotti, will give the first performance of Chevalier de Liaumont's Sonata Duo, an early American work edited by the cellist.

Eastman To Give Eighteen New Works

ROCHESTER, N. Y.—Eighteen works will be played for the first time in the annual Festival of American Music to be held by the Eastman School of Music, under the direction of Howard Hanson, from May 2 to 10.

Orchestral and chamber works include Ulysses Kay's Sinfonia in E major; Donald White's Andante for Oboe, Harp and String Orchestra; Spencer Norton's Solstice; Wayne Bohmstedt's Symphonic Piece in E (Phrygian); Burrill Phillips' Divertimento for String Orchestra; William Latham's Suite for Trumpet and String Orchestra; Johannes Smit's Symphony No. 1; Constant Vaclain's Prelude to Endymion; Bernard Rogers' Leaves from the Tale of Pinocchio, for narrator and orchestra, and his The Silver World; Gerald Kechley's Will You Not Weep, for contralto, clarinet, and strings; and Lyndol Mitchell's Fantasia.

Louis Mennini's opera, The Well; two choral works, Wayne Barlow's Mass in G major and Merrill Lewis' Songs of the South; and Richard M. Willis' Two Pieces for String Quartet complete the list of premieres.

Thirty-three compositions by graduate students will be heard in a spring symposium during the week preceding the festival.

Bethany College Holds Annual Festival

LINDSBURG, KAN.—The Bethany College oratorio society held its seventieth annual Messiah Festival from March 18 to 25. Handel's oratorio was sung on the first and last days—Palm Sunday and Easter—and Bach's St. Matthew Passion was sung on Good Friday. Ralph Harrel conducted the three performances, for which the Bethany orchestra played, and the soloists were Lillian Murphy, Evelyn Ames, Ernest Lawrence, and Robert Anderson. Programs were given during the week by Ruggiero Ricci; the orchestra, conducted by Lloyd Spear; the Bethany band, directed by James Parnell; the Bethany choir, directed by Mr. Harrel; and student musicians.

Six Composers Win Guggenheim Fellowships

Six fellowship awards in musical composition and three in the history of music were among the 154 made by the John Simon Guggenheim Memorial Foundation this spring. The composers receiving grants were Roger Goeb, William Bergsma, Jacob Avshalomoff, Ingolf Dahl, Dai-Keong Lee, and Robert Kurka. The historians were Donald Jay Grout, whose subject is early sixteenth-century church music; Leo Franz Schrade, the history of church music from the beginning of the Christian era to the sixteenth century; and Oliver Strunk, music of the Byzantine liturgy.

Winners Announced In New York Contest

The New York State winners in the nineteenth biennial Young Artists Auditions of the National Federation of Music Clubs were Claudette Sorel, pianist, and Beatrice Krebs, contralto. They will compete in district finals on April 21. District winners will compete in the national finals during the federation's biennial convention, from May 13 to 20, in Salt Lake City.

Autori Conducts San Antonio Symphony

SAN ANTONIO.—The San Antonio Symphony's final subscription concert of the season was given on March 24, with Franco Autori as guest conductor and Frances Yeend as soprano soloist. Deep appreciation was expressed to Mr. Autori, associate conductor of the New York Philharmonic-Symphony, for his services in conducting the orchestra's last five home concerts and sixteen concerts on tour, in place of the late Max Reiter.

Soloists heard with the orchestra

during Mr. Autori's engagement have included Clifford Curzon; Julius Hegyi, concertmaster; Sigi Weissenberg; and Erica Morini.

Leopold Stokowski, guest conductor on Dec. 16, presented the American premiere of Antonio Iglesias' The First Adventure of Don Quixote.

The Tuesday Musical Artist Series closed with the presentation of recitals by Brooks Smith, formerly of this city, and Erna Berger.

The San Antonio Chamber Music Society's final program of its eighth season was given by the New Friends of Music Quartet.

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RECORDS

Il Barbiere di Siviglia Restored to a Mezzo-soprano

For many decades the role of Rosina in Rossini's *Il Barbiere di Siviglia* has been appropriated by coloratura sopranos, except on the rare occasions when Conchita Supervia or Jennie Tourel took a fling at it. In recording the complete opera, Cetra-Soria decided to return the role to a mezzo-soprano, since Rossini wrote it for that range and vocal color. Giulietta Simonato, whose staggering bravura singing had already been revealed in the Cetra-Soria recording of Rossini's *Cenerentola*, could be depended upon to make a substantial case in favor of the restoration. Her singing is utterly accurate, and stylistically superior to that of most of the sopranos we hear in the role; and the weight and warm intensity of her tone give the music an unusual air of importance. Moreover, she has both a sense of character and an aristocratic feeling for comedy; whatever the range and timbre of her voice, she would be a singularly attractive exponent of the role. Among her exploits, she reintroduces in the lesson scene the aria *La precauzione inutile*, which Rossini wrote for it, and which has been bootied out the window by a half-century of prima donnas with other notions about the music they would like to sing at this point. Since it is both a delightful piece and a showy one, there can be no possible argument against its use.

The rest of the cast is capable. Luigi Infantino, whose florid vocalism has greatly improved since he sang *Almaviva* at the City Center in 1947, accomplishes prodigies of coloratura that seem to lie outside the powers of the regular tenor staff at the Metropolitan. Giuseppe Taddei is a capital Figaro, moving through the score with bubbling wit and disdaining the elephantine overplaying that usually disfigures American performances of the role. Antonio Cassinelli keeps in his place as Don Basilio instead of trying to emulate Chaliapin and the subsequent show-stealing basses, and as a result the plot gains in shapeliness and propriety of emphasis. The others in the cast are Carlo Badioli, as Dr. Bartolo; Renata Broilo, as Berta; Piero Poldi, as Fiorello; and Mario Mangili, as the Officer. Fernando Previtali's conducting is of superior caliber both musically and theatrically. To an American listener, one of the most important contributions of this first-class Italian recreation of Rossini's masterpiece is its proof that most of the atrocities, both musical and dramatic, committed year in and year out at the Metropolitan are local inventions, and do not mirror the best usages in Italy.

—C. S.

Haydn Society Issues Complete Don Giovanni

MOZART: Don Giovanni. Gertrude Grob-Prandl, Hilde Konetzni, and Hedda Heusser, sopranos; Herbert Handt, tenor; Mariano Stabile and Alfred Poell, baritones; Alois Pernstorfer and Oskar von Czerwenka, basses; Kurt Rapf, cembalo; Vienna Symphony Orchestra; Vienna State Opera Chorus, Hans Swarowsky, conductor. (Haydn Society).

The Haydn Society, a Boston organization that occasionally lets its attention wander from the central object of its affections to the music of Mozart, has produced a distinguished recording of Don Giovanni, made in Vienna in November, 1950. Since the Glyndebourne recording of this opera is no longer available here, the Haydn Society release fills a real need. Moreover, the performance—an excellent one in nearly every way—embodies a meticulous scholarship and a faithfulness to the Urtext toward

which the Glyndebourne exponents did not strive in the same degree. Alfred Einstein, the celebrated Mozart scholar, had a hand in determining the precise character of the score as it was first produced in Prague in 1787, and a brief dissertation by him, as well as an excellent English translation of the libretto by Bradford G. Martin, accompanies the set of four LP records. Don Ottavio's *Dalla sua pace* and Donna Elvira's *In quali eccessi* are relegated to an appendix on the final side, since these arias were written for the Vienna performance in 1788, and did not exist when the opera was given in Prague. The scene and duet for Zerlina and Leporello, *Restiti qua, and Per queste due manine*, also written for Vienna, are omitted entirely, since they are felt to be musically below standard. In nearly every regard the orchestra used in this recording is precisely the same as that employed in Prague; the three onstage orchestras asked by Mozart for the finale in Act I, and never used in modern stage performances, are provided here. The recitatives are recorded in their entirety for the first time.

The cast of principals is for the most part excellent. Gertrude Grob-Prandl sings Donna Anna's music with passion and breadth, and her performance is genuinely impressive except at occasional moments when her tone wavers for want of complete support. Hilde Konetzni's Donna Elvira is technically accomplished and fiercely theatrical. Hedda Heusser's Zerlina is a bit thin-toned at first, but it develops into an attractive and fully believable musical characterization. In the title role, Mariano Stabile sings with patrician, if Italianate, style, and offers an interpretation that is far richer in inflection and coloration than any we have heard in New York in some years; if his voice has lost some of its earlier bloom, his experienced artistry offers more than adequate compensation. Herbert Handt gives weight and manliness to the episodes involving Don Ottavio, but is not at his best in the two arias. Alois Pernstorfer, the weakest member of the cast, is a somewhat drab Leporello, but he is thoroughly competent and does not detract from the effectiveness of his colleagues. Alfred Poell is a lively Masetto, and Oskar von Czerwenka functions with proper sonority as the Commendatore.

The orchestral playing is all that might be expected of so carefully planned a performance. Texture and balance are always exquisitely controlled and the spirit and the pacing of Mr. Swarowsky's direction are admirable from both the musical and the dramatic points of view.

—C. S.

Piano Works

CHOPIN: Etudes, Op. 25. Alexander Jenner, pianist. (Remington). A fleet and gracious performance of all the Op. 25 études, recorded in Europe.

—C. S.

SCHUBERT: Piano Sonata, A minor, Op. 42. Valses Nobles, Op. 77. Lili Kraus, pianist. (Decca). Admirers of Lili Kraus's wayward and individual style—among whom this reviewer does not number himself—will find this Schubert record a faithful mirror of it, and an unusually fine reproduction of piano tone.

—C. S.

SCHUMANN: Waldscenen. DEBUSSY: The Children's Corner. Robert Casadesu, pianist. (Columbia). This is one of Mr. Casadesu's most enchanting recent records. These two sets of small pieces are presented with artless simplicity, yet with a constant play of fancy. The recording is one of Columbia's best achievements with piano tone.



Lino Francescatti chats with Sixten Ehrling, conductor, following a rehearsal in Stockholm



Like a good tourist, Moura Lympny feeds the famous pigeons in St. Mark's Square in Venice



Emile Le Stir

Robert and Gaby Casadesu enjoy the rocky coast of Brittany, their favorite vacation spot



Larry Yost

Ellis Cave, president of the Community Concert Association of Dodge City, Kan., is host to the Philharmonic Piano Quartet after their concert. Standing: Bertha Melnik; Mr. Cave; Mrs. Louis Miller, association chairman; Ada Kopetz; Max Walmer. Seated: John Scales and Mrs. Cave



Lily Pons, Thomas Hayward, and Frank La Forge visit wounded servicemen, veterans of the Korean War, in the Walter Reed Hospital in Washington. The two Metropolitan Opera singers, with the assistance of Mr. La Forge at the piano, had just finished giving an impromptu recital for the men



Enell

Claudio Arrau waves goodbye as he takes off for another extended recital tour of Europe



While in Hollywood recently, Eugene Conley meets Franz Waxman, composer and conductor



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Licia Albanese leaves for appearances at La Scala in Milan during the last part of April

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